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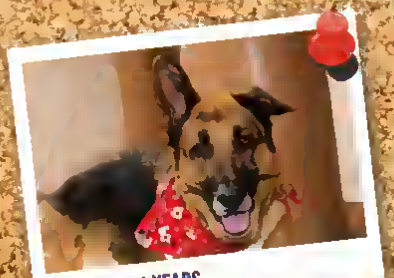

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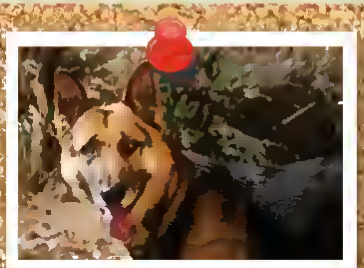

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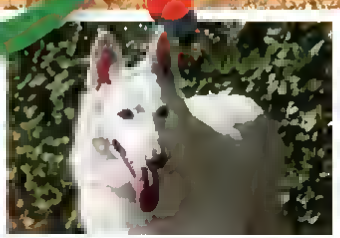

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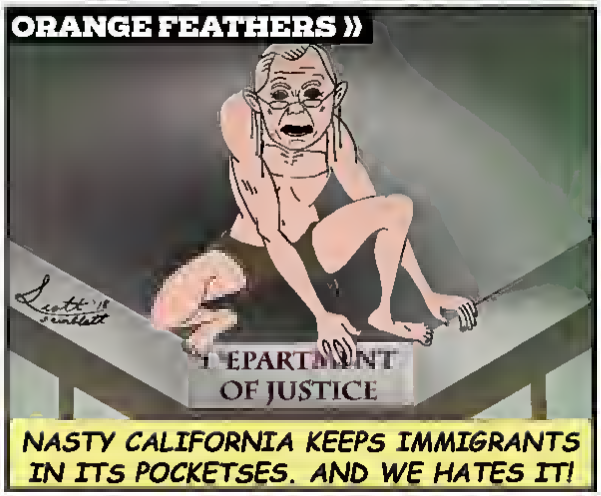
Photo courtesy blink-182
Design by Richie Beckman



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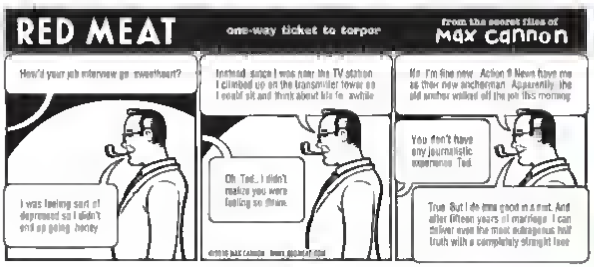
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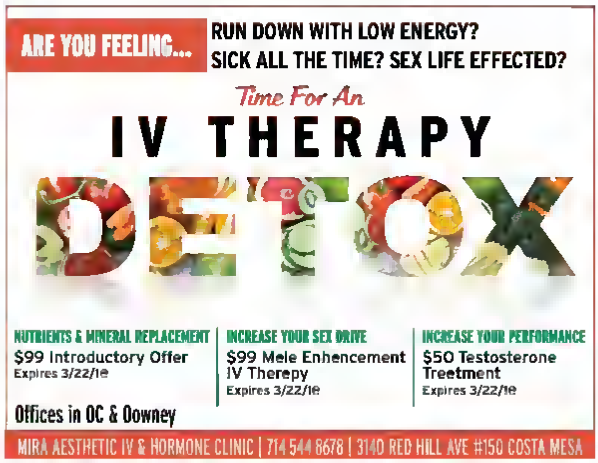
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Gutter Shots

Long Beach cops still defending 39-bullet barrage on unarmed man

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»R. SCOTT MOXLEY

Having spotted a vehicle-code violation they believed deserved a near-midnight investigation in November 2013, Long Beach Police Department (LBPD) cops stopped a purple Mazda Protege containing three black residents allegedly because of defective license-plate illumination. Officers patted down the occupants and found no weapons. However, Tyler Woods, one of the passengers, gave false identification and fled when a cop expressed suspicion. An airborne officer eventually spotted Woods leaping 12 feet from one three-story building to another before resuming flight westbound on Nebraska Avenue with excited police in foot pursuit. At least five cops, a police helicopter and a K-9 unit surrounded the 19-year-old as he tried to climb to the roof of an apartment building by gripping a gutter with both hands and pulling himself up while ignoring commands to stop.

The righteousness of what happened next is being considered by presidentially appointed federal judges. Without observing Woods possessing a weapon or hearing him threaten anyone, officers John B. Fagan and Daniel A. Martinez decided they feared for their lives, according to their post-shooting reports. They fired as many as 39 shots with .45-caliber potency in less than 30 seconds, both pausing only to reload and renew firing while not a single volley came their way. The suspect, who was pronounced dead at the scene, had been unarmed.

According to the cops, they'd continued to shoot because Woods—who grew up in harsh conditions but dreamed of becoming a Hollywood actor and enjoyed bowling, horseback riding and swimming—exhibited supernatural, bullet-resistant powers. Fagan claimed, "My first shots [from a Sig Sauer P220] seemed to have no effect on him and he was still a threat." Verifiable forensic science indicates otherwise.

Louis Pena, a veteran pathologist with the Los Angeles Coroner's Office, determined that 19 bullets—six of them individually devastating enough to kill—riddled Woods' tall, slender body. One shot struck his left eye, crashed into his brain and fractured his skull. Other "sharply upward" shots slammed into his stomach, lungs, liver, ribs, bladder and small bowel. Eight bullets penetrated the target's back, left arm, hip, leg, shoulder and right buttock. Pena labeled the carnage a homicide. In nearly two decades of performing autopsies in a region with one of the highest murder rates in the nation, he'd rarely seen so many bullet wounds in one corpse.

With good reason, California cops are allowed to use lethal force when facing imminent danger. But the state's police-union-dominated politicians in both major political parties have crafted related laws giving officers overly generous wiggle room. The pre-shooting danger can be imaginary. But, at least theoretically, the fear isn't supposed to be ridiculous or a lie.

To justify their "self-defense" bombardment, Fagan and Martinez said they imagined Woods intended to retrieve a firearm from the waistband of his gray sweatpants as he climbed from the gutter. Never mind that such a move would have been inexplicable because the suspect carried no weapon and police were screaming as well as pointing guns at him.

"What I saw is [Woods'] body was starting to, to turn, as well as one arm starting to come up toward his chest, as if he was getting ready to pull out what I thought would be a gun from his waistband," Martinez recalled in an April 2015 deposition reviewed by the *Weekly*.

Given the claim was, at a minimum, self-servingly erroneous, LBPD worked to muddy up Woods. They argued that even though the victim hadn't been armed on the night of his killing, he'd once carried a gun during a prior, unrelated carjacking. They also publicized the dead man's tattoos as proof he'd belonged to the 62 East Coast Crips criminal street gang and issued a press release falsely declaring he'd menacingly advanced on the frightened officers even after being mortally wounded on the rooftop.

But attorneys for the victim's parents and minor son fought back. "Without warning, Fagan and Martinez proceeded to assault and batter Tyler Damon Woods by acts that included, but were not limited to, repeatedly and unjustifiably discharging their department-issued firearms at him, inflicting several gunshot wounds that proved to be fatal," a civil-rights-violation lawsuit declared. "Following the shooting, the involved officers denied medical care to Woods in a manner that demonstrated deliberate indifference to his constitutional rights. ... At no time during the course of these events did Woods pose any reasonable or credible threat of violence."

Though an LBPD review by then-chief Jim McDonnell called the shooting "out of policy," taxpayer-funded lawyers representing the cops attacked the excessive-force lawsuit. In one of their court filings, they argued the officers' "conduct did not shock the conscience" because they had not acted "with deliberate indifference" to Woods' life and their use of force "was related to a legitimate law enforcement objective." They also said Martinez and Fagan deserved immunity for their actions because they are cops.

In June 2016, following a multiday trial, a unanimous jury determined that by killing Woods, the officers violated his son and parents' constitutional right to familial relationships. They were awarded $2.95 million. John Fattahi, their attorney, stated the outcome represented growing community sentiment against police brutality, adding, "Enough is enough."

The Long Beach City Attorney's Office asked Virginia A. Phillips, the presiding trial judge, to overturn the verdict. A "reasonable police officer confronting the same or similar situation" would have blown Woods away, too, officials proclaimed. But Phillips disagreed, backing the jury.

"In spite of evidence that suggested Woods was not a threat to anyone's safety and could not have escaped the apartment complex, both officers decided to use lethal force against him, firing several volleys of ammunition," she ruled. "Dr. Pena's testimony suggested the defendants continued to shoot Woods after he had fallen down and turned away from them. ... The jury, therefore, reasonably could have found the officers' conduct went beyond any 'legitimate law-enforcement objective.'"

Nonetheless, the cops, who've won unsurprising prosecutorial protection from charges, aren't giving up. They've asked a panel at the United States Court of Appeals for the Ninth Circuit—judges William A. Fletcher, John B. Owens and Barry T. Moskowitz—for relief from Phillips and the civil jury. A ruling is expected soon.

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Haters Gonna Hate

Paging Ms. Robot, undie runs and anti-abortionists

a clockwork ORANGE

» MATT COKER

Before they eliminate humans for being a rancor on the world, robots offer the promise of making our lives better, whether it be by cleaning our houses, eliminating our assembly-line jobs or taking university classes for our bedridden students.

The latter recently happened to a pregnant first-year law student at UC Irvine. When Tess Messiha was prescribed bed rest by her physician in late December, it put her spring semester in doubt. But she gave it a shot, working with administrators and UCI's Disability Service Center (DSC) to come up with a solution.

Messiha attended all her classes while at home. How? Virtually. The DSC sent into her lecture halls a 4-foot robot that she controlled remotely. That allowed her to hear all of her instructors and fellow students, as well as speak so she could still participate in discussions. "Using the robot really was a lifesaver while I was on bed rest," Messiha says. "I was able to participate in all of the regular lectures and keep up with the regular class materials. My friends were eager to help get me from class to class, and I rarely had any technical difficulties."

Wish I could say the same. Do you know how many 8 a.m. classes I missed—even when my dorm was across the lawn from my classroom?

"It was surprisingly natural to have Tess in the classroom via the mounted tablet," said Rick Hasen, Messiha's professor for her torts class. "I could make eye contact with her, call on her and have the class hear her responses. For someone unable to attend class physically, this was definitely the next best thing."

Besides completing her classes on schedule, Messiha delivered a healthy baby boy. Talk about multitasking. Of course, if she plans to keep sleeping through the night, she's really going to need that robot now.

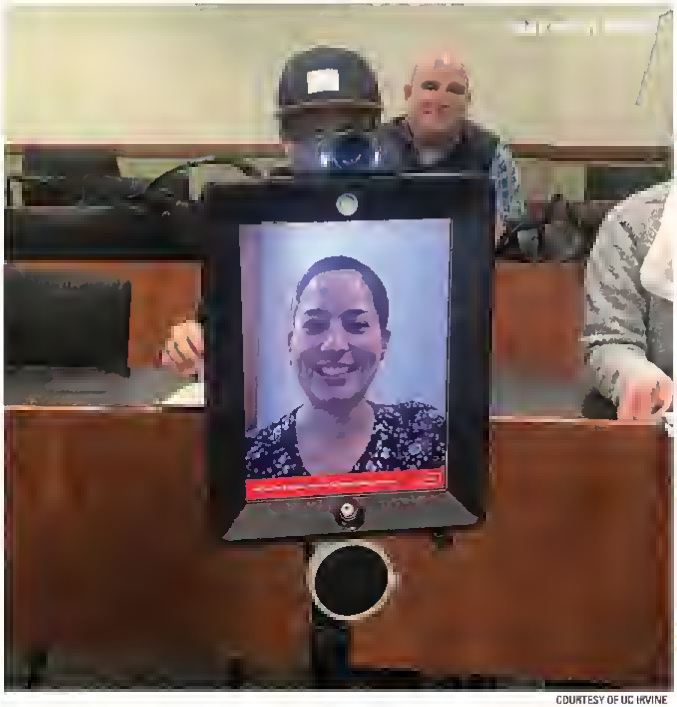
INSTANT REACTION TO LAST ITEM FOR *OC WEEKLY* MANAGEMENT

When the robots fully take over as students, will that translate to fewer hits for our undie-run slideshows?

HATING ON THE HATE MAP

"Huntington Beach Goes Low with Newest Hate Group: Rise Above Movement (RAM)," a Feb. 23 story on ocweekly.com about the Southern Poverty Law Center's (SPLC) "The Year in Hate" intelligence report, includes a reference to a "hate map" that now counts 954 hate groups in the U.S., with 75 of them in California.

Well, the Orlando, Florida-based Liberty Counsel is calling the nonprofit SPLC's hate map "a farce" for listing it as well as other "nonviolent" nonprofits such as Alliance Defending Freedom and American Family Association while leaving off the Revolutionary Communist Party USA, which supposedly advocates the violent overthrow of the United States. "The SPLC appears completely incompetent at monitoring the very thing it claims to track," says Mat Staver, founder and chairman of Liberty Counsel, an international anti-abortion, litigation, education and policy organization. "The SPLC's hate map is a farce. For the most part, it is just a list of groups that do not agree with the SPLC. Hateful violence should be categorized, not by left and right political or social views, but by actual advocacy of violence. ... The SPLC has lost all credibility."



COURTESY OF UC IRVINE

SPEAKING OF CONTROLLING WOMEN'S BODIES

A federal judge in San Francisco on March 5 refused to order the Trump administration to pay California $1 million in delayed law-enforcement funding it withheld to punish it for becoming a sanctuary state.

United States District Judge William Orrick ruled that it was too soon to tell which party's interpretation of laws governing cooperation between state employees and federal immigration authorities would prevail. Because "the amount of money at stake is small compared to the state's budget," he concluded, California hadn't shown it would suffer irreparable harm without the $1 million while the case is adjudicated.

This is the same federal judge who is being accused of bias by lawyers for David Daleiden of the Irvine-based Center for Medical Progress (CMP). He has claimed to be a citizen journalist who has made undercover recordings that prove Planned Parenthood is illegally trafficking in body parts from aborted fetuses. Daleiden and a CMP colleague have been accused of misrepresenting themselves and doctoring video and audio recordings to cast the family-planning association in a negative light.

Orrick, who is presiding over two related lawsuits, issued a gag order that Daleiden is asking the U.S. Supreme Court to strike down as prior restraint. Meanwhile, the CMP founder's lawyers filed a motion to get Orrick dismissed because of an alleged conflict of interest. They claim the judge was a founder, director and longtime officer with the Good Samaritan Family Resource Center, which is claimed to house a Planned Parenthood affiliate. A three-judge federal appeals panel recently ruled that the allegations Daleiden's lawyers raised merit an answer.

But that, coupled with the sanctuary-state ruling, must leave Mike Pence so conflicted. (Though not as conflicted as the other thing that has him conflicted.)

ADD ANOTHER PIN TO THE HATE MAP

A 57-year-old has been charged with hate crimes for yelling racial slurs and using a metal cane to attack a 19-year-old Latino selling flowers in Anaheim.

Daniel Owen Kelley faces a felony count each of assault with a deadly weapon and hate crime (assault), with sentencing enhancements for hate crime and a prior strike conviction for—three guesses, and the first two don't count!—committing a hate crime in Orange County in 2015.

Kelley could go bye-bye to state prison for 16 years if he is convicted, according to the Orange County district attorney's office, which supplied this account. Just after 3:25 p.m. on Feb. 25, 2018, Kelley approached the teen, who was selling flowers on a sidewalk near Lincoln Avenue and Beach Boulevard. Kelley allegedly kicked over a bucket of flowers, hit the young man on the head and back multiple times with a 4-foot metal cane, and yelled racial slurs at the Latino.

It caused such a commotion that a passerby called 9-1-1, which brought out the Anaheim cops, who arrested Kelley at the scene. Talk about a cane mutiny.

MCOKER@OCWEEKLY.COM

OC WEEKLY Bulletin

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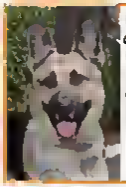

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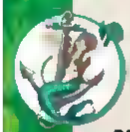

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The President's Protectionist Professor

Peter Navarro of UCI and Trump White House trades in controversy

BY MATT COKER

You are forgiven if, until only recently, you had forgotten that President Donald Trump's cabinet includes the UC Irvine Paul Merage School of Business professor emeritus in economics/public policy.

For Peter Navarro, it was not for lack of trying that prevented him from becoming a household name earlier. Within the past two weeks, the 68-year-old was finally able to take victory laps on the cable-news speedway as the protectionist professor was credited with being the bug in Trump's ear before the president ordered steel and aluminum tariffs on March 8.

There are many critics of the tariffs, some of whom are not only Republicans, but also members of the same Trump administration. Or ex-members, such as Gary Cohn, the former president of Goldman Sachs who had been Trump's top economic adviser before resigning March 6 over his differences with the president on trade.

That now leaves an opening for Navarro, who spent a good portion of his recent media appearances downplaying any harm from tariffs to the economy.

For instance, while speaking with FOX Business' Maria Bartiromo, Navarro estimated the tariffs would result in only a 1-cent rise in the price of a six-pack of beer and $45 more per passenger car. When asked about possible retaliation from countries slapped with tariffs, Navarro sounded much like his boss. "This whole idea that there's a big downstream effect—it's just part of the fake news that's going to be put out to oppose these tariffs," he told the *Mornings With Maria* host. "A penny for a six-pack of beer—that's worth it to put Americans back to work in two industries that we need."

These heady times for Navarro, like the professor's nailed landing on the national stage, came out of nowhere. In the 1990s, he ran as a pro-environment, pro-slow-growth Democrat for mayor, city council, county supervisor and Congress (as the "Democrat Newt Gingrich Fears the Most!")—and lost each race.

As an academic, Navarro was first known for writing investing-advice books, including 2001's *If It's Raining in Brazil, Buy Starbucks: The Investor's Guide to Profiting From News and Other Market-Moving Events*. He became more prominent with the books he wrote about China's rise as an America-crushing economic and/or military superpower, such as *The Coming China Wars* (2006), *Death By China* (2011, with co-author Greg Autry) and *Crouching Tiger: What China's Militarism Means for the World* (2015).

I still recall the NPR interviews with Navarro, first to herald *Death By China*'s arrival in stores, and then when the same book was spun into a documentary narrated by Martin Sheen.

If we only knew what was to come.

Here is how the legend goes. As Trump was trying to separate his campaign from a laundry list of entrenched Republican politicians, he told Jared Kushner to do some research so the upstart candidate could speak more authoritatively about China. According to a *Vanity Fair* story by *Washington Post* reporter Sarah Ellison, Kushner went to Amazon and found the title *Death By China*. Trump's son-in-law then called Navarro, who agreed to become the campaign's sole economic adviser weeks before he ever met the candidate.

At that time and through to Navarro's appointment in the early days of the administration as deputy director of the White House's newly created Trade and Manufacturing Policy office, the professor was lambasted—and not just by the usual Trump-bashers. *The National Review* called Navarro "nutty," and *Forbes* claimed he "didn't know Econ 101 about trade."

In a 2016 profile, the *New Yorker*'s Adam Davidson wrote, "Navarro's views on trade and China are so radical … that, even with his assistance, I was unable to find another economist who fully agrees with them."

His treatment by those in the inner Trump circle wasn't much better … and vice versa. Navarro did have some early successes, getting the president to keep his campaign promises to pull out of the Trans-Pacific Partnership and renegotiate NAFTA, but the academic's brash style had him clashing with just about every White House senior staffer, Politico reported last summer. That piece portrayed Navarro as frequently stalking the West Wing at night and on weekends for chances to slip into the Oval Office to talk trade with the president. (I imagine him climbing over Omarosa to get there.)

Last fall, Navarro was effectively demoted by Chief of Staff John Kelly, whose reshuffling of the White House economics team made Cohn the protectionist professor's new superior. *The New York Times* reported that Navarro soon became a missing man on invite lists for high-level trade meetings as well as Trump's China trip. Crouching tiger, meet your hidden dragon.

Trump's then-staff secretary Rob Porter is claimed by the *Washington Post* to have kept Navarro's work from reaching the president, while also implying that the departure of the alleged wife beater (times two!) helped Navarro recapture that orange ear.

COURTESY OF UC IRVINE

The *Post* reports that on Feb. 12, Trump summoned Navarro to the Oval Office to ask why the administration's trade policy was not more aggressive. The president then called Kelly and had Navarro's office moved out from under Cohn and restored to independence. As Navarro was being formally promoted from "deputy assistant" to "assistant to the president," which would have given him the same footing as Cohn, had the latter not resigned, Trump proposed the tariffs, according to the *Post*.

That brought as much shade, if not more, to Navarro as it did to Trump. "In the stiff-headed Navarro world-view, free-trade talk is globaloney," stated the *Globe and Mail*, Canada's most widely read newspaper. "Canadian officials have long-shuddered at the nativist creed of the wiry and abrasive 68-year-old. And with good reason."

Even those in lock-step with Trump immediately piled on. Cohn had been trying to get Trump to reconsider the tariffs before submitting his resignation, even arranging for a meeting with top American business executives who fear the move is disastrous. Defense Secretary Jim Mattis and Secretary of State Rex Tillerson privately warned senior trade officials on March 6 that the tariffs could endanger the U.S. national security relationship with allies, the *Post* reports.

House Speaker Paul Ryan called on the president to reconsider the tariffs and even suggested legislation to block them. It is small wonder considering Harley-Davidson, whose Milwaukee headquarters are within the Wisconsin Republican's district, has been threatened with retaliatory tariffs. "We are extremely worried about the consequences of a trade war and are urging the White House to not advance with this plan," explained AshLee Strong, Ryan's spokeswoman.

"I totally disagreed with that one staffer down there who is, in my opinion, misleading the president," Senator Orrin Hatch, the Utah Republican who chairs the Finance Committee, told reporters. "Navarro should know better."

At least Breitbart News has Navarro's back, applauding him for helping Trump stick with another trade-related campaign promise. It was to that right-wing outlet, which until recently had as its chairman Navarro's former West Wing mate Steve Bannon, that the protectionist professor gave F's to his critics, attacking the "hair on fire" reaction to the tariffs as the "biggest bunch of horse-puckey that you can imagine."

One can imagine more horse puckey will come.

MCOKER@OCWEEKLY.COM

Out of Print

Former *LA Times* and *OC Register* reporter, now homeless, spends his days reading the papers he once wrote for

BY ADAM SAMAHA

Clark Sharon sits at a table in the far corner of the Santa Ana Public Library, beside floor-to-ceiling windows. Everything he owns is next to him in a few reusable grocery bags, neatly filled with food, clothing and other necessities. At 65 years old, Sharon has a slight build that doesn't quite fill out his oversized sweat shirt.

Hunched over, nearly parallel to the table, Sharon is immersed in his ritual of reading through a sizable stack of the day's newspapers. Each day, he enters the first library his mother brought him to as a child and immediately heads for the rags, always grabbing the *Los Angeles Times* first because, as he says with a mischievous grin, "they are better written." He moves on to the *Washington Post*, then to the *Orange County Register*.

It makes sense Sharon has a discerning eye when it comes to newspaper writing—he was once a reporter himself. As a 30-year veteran reporter in Orange County, his name once regularly appeared in many of the pages he reads today.

Currently homeless, Sharon stays at the Orange County Armory Emergency Shelter, about 3 miles from the library; the seasonal facility is scheduled to close this month. He grew up in Santa Ana and graduated from Cal State Fullerton, where he studied music. At 21, he became a journalist, with his first staff-writer job at the *Santa Ana Register* (which became the *Orange County Register* in 1985). He claims he was the youngest person to become a staff writer at the paper at that time. Later, he worked with the *Los Angeles Times* and as a columnist for the now-defunct *Orange County Illustrated*.

Sharon had many different beats in his career. He spent three years on the police beat, which Sharon says was reserved for the rookie reporters. "Nobody wanted to be there at 7 a.m. to turn those damn wire machines on," he recalls. Eventually, Sharon tired of its gritty reality. "I saw all this stuff, and I had to write about it: burned to death, shot to death, beat to death, drowned. The list goes on and on. I'm more than happy to write humor."

Working the beat involved recruiting helpful sources such as a police watch commander, who would let him know if anything funny or bizarre happened at the station, including when a group of kids at the local high school were caught stealing out of the football players' lockers and got pummeled by the team. He gave it the full treatment, as if he were covering a failed bank heist. This humoristic approach became a staple of his career, earning him the nickname "Mark Twain of the *Los Angeles Times*" from an editor. His favorite example of this style was a 1,706-word piece about aphids, his playful take on science writing tricks the reader into being interested in a garden-variety insect.

In 1992, Sharon published a book about John Wayne and his beloved yacht, *On Board With the Duke: John Wayne and the* Wild Goose. The book was co-written with the famed boat's skipper, Bert Minshall. Shortly after, the pair released a documentary based on Minshall's home movies while spending time with the actor on the *Goose*.

Between 1980 and 1985, Minshall says, he and Sharon would meet up to review what the journalist had written, making little changes here and there. Sharon said he was careful to not put words into Minshall's mouth or mischaracterize what went on on the the boat while combining his research with Minshall's stories. He described the chaos that was inherent in trying to construct a coherent narrative based on the skipper's memories. "It's like throwing a match into a box of fire crackers," Sharon says. "It goes off, and you don't know where it's going, but what you get in there is great!"

After the completion of the documentary, Sharon and Minshall drifted apart, seeing each other for the last time while splitting the cash they received from selling the rights of their book to the *Wild Goose*'s current owner. When Minshall learned of the writer's situation, he stopped in place, his eyes widening. "Ah, I'm not surprised he is homeless," he finally said. "I tried sending a letter, a note, to his address where he used to live, and I got it returned in the mail. 'Return to sender' [I thought,] 'Ah, shoot, maybe he is dead from boozing' . . . So he is homeless. I am close to that myself."

Minshall made his way from England to the United States by working on boats and has lived in the same trailer in Costa Mesa since 1969. The rent was just $45 per month then, but now it's more than $900. The trailer is filled with photographs of Wayne as well as family and friends. Other than the flat-screen TV and printer, the layout and décor leaves you feeling as if you stepped onto a boat in 1969. The quarters are tight but cozy, with only the necessities. Yellow-accented wood panels line the walls and are covered with keepsakes from a memorable past. He tells "sea stories" for a couple hundred bucks whenever he gets the chance.

Like many people in a situation similar to his, Sharon uses the library as a place of refuge. It's an air-conditioned, tranquil place, with access to books, newspapers and computers, which are used for entertainment as well as to look for work and access public resources. "We are a safe place, and we are a conduit for them to try to pick themselves back up," says Dylan Almendral, archivist for the Santa Ana History Room located within the city's library. "The library is a place where everyone is welcome."

ADAM SAMAHA

Sharon would hang out in the doorway of the History Room, telling stories of being on Wayne's boat and recalling articles he had written for various publications. Almendral was skeptical at first, but after a few Google searches, he realized that Sharon was who he said he was. Through their discussions, Almendral found out that Sharon was homeless partially because his brother, who had a double lung transplant, owes him $124,000, which he is unable to repay.

Almendral believes that if Sharon used his talent and experience to give a voice to the homeless community, it could "change the game." But for Sharon, the act of writing became strained with the death of his fiancé, Penny Roush, whom he said resembled actress Debra Winger and had a "whiskey and chocolate laugh." Figuring out how to navigate immense personal loss and internal professional expectations has at times felt insurmountable. But, he says, there may be an emotional thawing; there's a story he's working out in his head about his past experience of being the owner of nine cats that he'd call "Catland."

When asked about using his talents to tell the story of his current experiences, he muses that he may have his own take on *One Flew Over the Cuckoo's Nest* to describe what he considers the insanity surrounding his situation. "It crossed my mind briefly; I am not going to write anything serious about it," Sharon says. "I wonder if I could write something funny about it. . . . There is humor in everything—even in the most tragic things, there can be some humor, but you have to be very careful."

He quotes from memory the ending of an article he once wrote in *Orange County Illustrated*. Do "not worry about things that cannot be helped. I will write it all down now. I hate to think of all I've lost because it was not written down." He pauses, letting the words hang in the air for a moment, like the true story-teller he is. "It's true now as it was 30 damn years ago—I really have to write it all down."

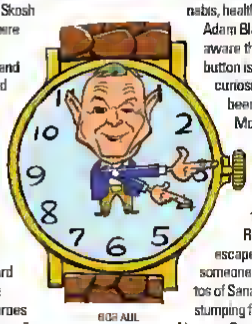
LETTERS@OCWEEKLY.COM

» MATT COKER

For Whom the Bell Trolls

Part of watching Dana requires checking out his Facebook page. However, it was not until a very recent time I did this that I noticed all the comments gremlins leave under his posts. They are hilarious.

Take the one under the invitation to the March 11 "St. Patrick's Fun-raiser" at Skosh Monahan's in Costa Mesa, where one is invited to "join freedom fighters and revelers from OC and beyond. We will toast to Ronald Reagan and carry on the freedom revolution in the spirit of Andrew Breitbart." Karen Nyhlen writes, "When I see tributes to Reagan who helped spur the demise of the savings and loans, and RACIST Andrew Breitbart, I literally want to puke. I will have a hard time voting for you when you honor people who are not heroes and don't care about Americans."



BOB AUL

Under a photo with four other white guys of a certain age, Rohrabacher posts, "Conferred with a delegation of Newport Beach officials about the need for dredging the bay and shark mitigation along Orange County's coastline." That prompted Maureen Corps to write (and end with a laughing emoji) this: "Shark mitigation? LOL. You better be worried about sharks since the ocean will be your only escape route when the warrant is issued for your arrest."

Indeed, Rohrabacher's reputation as "Putin's favorite congressman" is a constant theme. Under a Feb. 22 post about the congressman meeting with constituents in the district about "airplane noise, human trafficking, illegal immigration, cannabis, health care and law enforcement," Adam Blake comments, "I was not aware that airplane noise was a hot-button issue in Russia? Just out of curiosity, though, wouldn't it have been cheaper for you to just fly to Moscow to meet with your constituents rather than flying them for this meeting? Feel like that would have been the fiscally conservative thing to do."

Rohrabacher does not even escape unscathed after sharing someone else's post that includes photos of Senator Rand Paul (R-Kentucky) stumping for the congressman in Newport Beach. Writes David Dove of Rohrabacher, "This commie clown should be very nervous. The walls are closing in. Nowhere to run or hide. Can hardly wait to see this traitor crying on his way to prison for life. Your family must be very proud. Your Russian family that is."

Facebook trolling: It's not just for pro-Trump Russian backers anymore!

Got Dana Watch fodder? Email mcoker@ocweekly.com.

BOB AUL

HeyYou!

» ANONYMOUS

House Invader

You are the alligator lizard who came into my house! I adore all lizards, except your kind because your tail is basically a snake. You are 19 inches long—half of it tail. So gross. I tried to show you the door, but you disappeared under the couch. My friend said to get a cricket for you to chase. A cricket? Where am I going to get a cricket? Then I'll have *two* unwanted creatures as housemates. Another friend said to leave a trail of lettuce toward the door, but I don't have lettuce. I'm so afraid I'll step on you, and you'll squish and I'll fall. Or you will slither over my foot. . . . It's been five days now, and I haven't seen you since I offered you a chance to exit. I continue to leave the door open, but at this point, I'm not sure whether it's so you'll leave or come back inside.

HEY, YOU! Send anonymous thanks, confessions or accusations—changing or deleting the names of the guilty and innocent—to "Hey, You!" c/o *OC Weekly*, 18475 Bandilier Circle, Fountain Valley, CA 92708, or email us at letters@ocweekly.com.

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fri/03/16

[FILM]

Fantastic Faust

Phantom of the Paradise

Director Brian De Palma's cult masterpiece about a rock & roll deal with the devil (inspired by *Faust* and the original *Phantom of the Opera*) may have bombed with mainstream audiences in 1974, but the soundtrack, penned by genius Paul Williams, garnered Oscar and Golden Globe nominations—because it *rules*. Starring Williams as Swan, the president of Death Records, *Phantom* weaves a glorious glam-rock/gore tale of unrequited love and deceit—and Satan—and made a horror icon out of Jessica Harper (who went on to star in a subsequent cult classic, *Suspiria*). Rod Serling even provides the opening narration to the film, and if that's not an official stamp of approval, we don't know what is. Go see this kitschy, campy comi-tragedy again on the big screen—and always remember to read the fine print before signing.

Phantom of the Paradise at the Frida Cinema, 305 E. Fourth St., Santa Ana, (714) 285-9422, thefridacinema.org. 11 p.m. $7-$10. —SR DAVIES

[THEATER]

Love Among the Ruins

Trojan Women: A Love Story

Alchemy Theatre Co. takes the spotlight at Long Beach Playhouse this month for a production that remixes a classic Euripides tragedy with a modern twist. Taking from the play's original source material that focuses on the Trojan women who survived the aftermath of the bloody burning of Troy, Charles Mee's version focuses on individual women fashioned here as contemporary female types—Hecuba, for example, is a fashion editor, while Cassandra emerges as a voracious dominatrix. They express their sorrows in between musical numbers and wax poetic on the war between the sexes before the audience is transported to a futuristic feminist Utopia in Act II, where Dido and Aeneas begin to fall in love. Don't miss this exploratory play that expands even deeper on the classic's original themes.

Trojan Women. A Love Story at Long Beach Playhouse, 5021 E. Anaheim St., Long Beach, (562) 494-1014, www.lbplayhouse.org. 8 p.m., also Sat.-Sun. $20. —AIMEE MURILLO

sat/03/17

[HOLIDAY]

Erin Go Bragh!

St. Patrick's Day

If there is a better way to celebrate St. Patrick's historical introduction of Christianity to Ireland than by heading to Garden Grove for an Irish-inspired, family-friendly fun fair, we don't know what it is. Featuring a performance by Joshua Tree, the No. 1 U2 cover band, as well as various other bands, the festivities include a kilt show, bagpipe lessons, lucky-charm crafts, a clover scavenger hunt and, of course, green beer! The best part: It's FREE! So round up the young'uns, and join the party. Make sure you're dressed appropriately, though, no one wants to get pinched for not wearing green!

St. Patrick's Day at Garden Amphitheater, 12762 Main St., Garden Grove, (949) 415-8544, gardenamp.com. 5 p.m. Free. —SCOTT FEINBLATT

JASON GOODRICH

sat/03/17

[CONCERT]

LET IT BANG
A$AP Ferg

The A$AP Mob have been instrumental in not only bringing back the New York City rap scene, but also moving it forward. One of the group's vital members is A$AP Ferg, who brought the ensemble—which also features A$AP Rocky—to hip-hop prominence and, on an individual level, achieved success outside the group. The rapper took home a BET Hip Hop Award for Rookie of the Year in 2013—and last year, he released *Still Striving*, his third full-length solo effort. Now on tour and an established entity, Ferg brings with him another rising star: Denzel Curry; this promises to be one of the last shows these two will play in such an intimate venue.

A$AP Ferg with Denzel Curry at the House of Blues at Anaheim GardenWalk, 400 Disney Way, Ste. 337, Anaheim. (714) 778-2583, www.houseofblues.com/anaheim. 8 p.m. $35. —WYOMING REYNOLDS

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sun/03/18

[TALKS]

Herstorical

The How, the Why

The 1888 Center in downtown Orange is OC's new, literate, smart salon, a cozy space given over to books, coffee and arts-community programming, and this week, it's loud and woman-defined. Jon-Barrett Ingels invites you to join a taping of his free weekly podcast *The How, the Why* featuring local librarian, cultural worker and oral herstorian Stacy Russo, whose *We Were Going to Change the World: Interviews With Women from the 1970s & 1980s Southern California Punk Rock Scene* focuses on creative women who made the scene. Three of them join her to celebrate the book, the music and the moment as recalled by musicians, photographers, writers and fans.

The How, the Why: We Were Going to Change the World at 1888 Center, 115 N Orange St., Orange, (657) 888-2308, 1888center. 5 p.m. $5 —ANDREW TONKOVICH

[FESTIVALS]

Cherry Bombed!

HB Cherry Blossom Festival

Offering a full day of music and dance festivities, the annual Cherry Blossom Festival celebrates Japanese culture and the cultural exchange between the HB Sister City Association and Huntington Beach's sister city of Anjo, Japan. Thousands of families and tourists from Japan have been coming each year to experience gorgeous displays of traditional Japanese dance, music, art and especially food, with some room for modern pop singers, arts and crafts, and Japanese fusion vendors. Don't miss out on all the fun!

HB Cherry Blossom Festival at Huntington Beach Central Park Bandstand (behind the HB Central Library), 711 Talbert Ave , Huntington Beach; www.hbchfest.com. 10-30 a.m. Free —AIMEE MURILLO

SIN BANDERA
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mon/03/19

[FOOD & DRINK]

Berry-palooza!

Boysenberry Festival

The annual Boysenberry Festival currently offers approximately 80 different kinds of boysenberry-related delicacies. On deck now: boysenberry short rib, boysenberry pierogis, boysenberry elote, boysenberry hummus and apparently the first boysenberry quesadilla. (Boysenberry cuisine favors the bold, obviously.) The festival runs through April 8, with a highly varied daily calendar of boysenberry-friendly entertainment and activities, so show up with an empty stomach and an empty schedule: You belong to the boysenberries now.

Boysenberry Festival at Knott's Berry Farm, 8039 Beach Blvd., Buena Park, (714) 220-5200, www.knotts.com. 10 a.m. Through April 8. Free with admission ($43-$79) —CHRIS ZIEGLER

tue/03/20

[THEATER]

Spread the Good Word

The Book of Mormon

Perhaps one of the most well-known, highly outrageous musicals to exist in modern pop culture is *The Book of Mormon*. Written by *South Park* creators Trey Parker and Matt Stone with Robert Lopez, the production delightfully skewers Mormon missionaries as its two half-witted lead characters are sent to Africa to spread the Mormon religion to locals. To their surprise, none of their would-be converts seems willing or interested in their gospel. Filled with satirical tunes you'd expect from the *South Park* guys, catch this show in its OC stint.

The Book of Mormon at Segerstrom Center for the Arts, 600 Town Center Dr., Costa Mesa, (714) 556-2787, www.scfta.org. 7:30 p.m. Through April 1. $34.75-$156 —AIMEE MURILLO

wed/03/21

[POETRY]

Speak Wisely

Alyesha Wise

For as much as we revere poets from centuries past, there aren't many that we focus on in the present. But one exceptional writer we should highlight is Alyesha Wise, a highly prominent poet, teacher, human-rights activist and TEDx speaker from New Jersey whose spot-on observations and expressions of her personal fears and experiences feel relatable and, at the same time, prophetic. Wise has published her own books as well as appeared in national media such as Buzzfeed, Afropunk, Huffpost and other sites, gaining acclaim from everyone from *Essence Magazine*'s Russell Goings to director Ron Howard. Tonight, Ms. Wise recites from her own work live at the Ugly Mug, showing all us aspiring poets how it's done.

Alyesha Wise at the Ugly Mug, 261 N. Glassell St., Orange, (714) 997-5610, www.mswisedecision.com. 8 p.m. $3. —AIMEE MURILLO

[FOOD & DRINK]

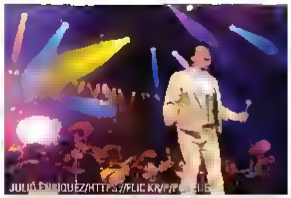
TO YOUR HEALTH!

Pickling and Kombucha Class

The thousands-of-years-old fermented tea drink kombucha only blipped on most of our radars a few years ago thanks to its sudden hipster bankrolling. Because—let's face it—aside from numerous claimed health benefits such as improved digestion and increased energy, kombucha is pretty gross. So if you're inclined to make this stuff at home, we urge you to ask the experts first, as consuming fermented things can cause serious issues if not done properly. Casa Wellness hosts a class for exactly this purpose. Attendees can learn the ins and outs of fermented foods, taste different kombucha samples, and learn to bottle their own pickled products. It's stinky and sour, sure, but making your own kombucha is still cooler than buying it on tap at Whole Foods.

Pickling and Kombucha Class at Casa Romantica, 415 Avenida Granada, San Clemente, (949) 498-2139; www.casaromantica.org. 7 p.m. $20-$25. —ERIN DEWITT

thu/03/22



JULIA ENRIQUEZ/HTTPS://FLIC.KR/P/[illegible]

[CONCERT]

CELEBRATING *EL DIVO*

Juan Gabriel Tribute

It will always remain shrouded in mystery whether Mexican singer Juan Gabriel really was cremated in Anaheim after dying of a heart attack in 2016, but that's where he'll definitely be resurrected in tribute. If JuanGa's career started at the Noa Noa bar in Juarez, Mexico, Xalos Nightclub is OC's most fitting venue to relive his timeless classics. Jaime Varela channels the legend's stellar vocals, likeness and onstage flamboyance, he's backed by an orchestra, choir singers and mariachis to make the homage to *"El Divo de Juarez"* truly unforgettable. CarlosYorvick, star of the Telemundo series about JuanGa's life, *Hasta que te conoci*, appears as a special guest. Shed a tear in tribute when the violins sound for *"Amor Eterno"* It's impossible not to.

Juan Gabriel Tribute with Jamie Varela at Xalos Bar, 480 N. Glassell St., Anaheim, (714) 493-0547, xalosnightclub.com. 9 p.m. $35-$70. 21+. —GABRIEL SAN ROMÁN

[HEALTH & FITNESS]

Staying Fit

Queensway 5K

The first Queensway 5K is more than just a run/jog/walk-athon through the *Queen Mary* Events Park. It's a chance for participants and non-participants of all ages to check out local restaurants and businesses, community-service groups, and other Long Beach-based organizations.

MORE ONLINE
OCWEEKLY.COM

Just do your 5K jaunt along the scenic Long Beach harbor, then cross the finish line to get to the celebratory area, where you'll find music performances, medal awards, fresh food from food trucks and restaurants such as Chelsea Chowder House & Bar and Sir Winston's, vendors, and a rad beer garden. A portion of proceeds benefits Long Beach Unified School District.

Queensway 5K at *Queen Mary* Events Park, 1126 Queens Hwy., Long Beach, (562) 499-1739; www.queenmary.com. 3 p.m. $35. —AIMEE MURILLO

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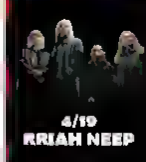
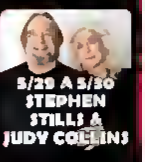


3/16	STEVE TYRELL
3/17	THE FENIANS
3/18	JIM MESSINA
3/23	BEATLES vs STONES
3/24	CARL PALMER'S ELP LEGACY
3/25	MARTIN SEXTON
3/29	YONDER MOUNTAIN STRING BAND
3/30	THE TUBES
3/31	MISSING PERSONS
4/4	ARLO GUTHRIE
4/6	BIG BAD VOODOO DADDY
4/7	THE BOSS VS BON JOVI
4/13	MARC CONN
4/14	MELISSA MANCHESTER
4/15	LOS LONELY BOYS
4/18	URIAN NEEP
4/20	DIXIE DREGS
4/21	Y&T
4/22	WISHBONE ASH
4/25	LISA LOEB
4/26	KIEFER SUTHERLAND
4/27	NAL KETCHUM
4/28	ZEPPELIN USA
4/28	KING'S X
5/4	ROGER CLYNE AND THE PEACEMAKERS
5/5	TYRONE WELLS
5/6	COLLECTIVE SOUL
5/8	MADELEINE PEYROUX
5/8	MESNELL HOEGEOCELLO
5/12	DESPERADO
5/13	OC's FUNNIEST HOUSEWIVES
5/18	BLOOD, SWEAT & TEARS
5/18	THE ENGLISH BEAT
5/20	RAT PACK TRIBUTE
5/23	WILD CHILD
5/28	OINGO BOINGO DANCE PARTY
5/27	CASH'D OUT
5/28	STEPHEN STILLS & JUDY COLLINS
5/30	STEPHEN STILLS & JUDY COLLINS
6/1	ROBBY KRIEGER
6/2	QUEEN NATION
6/7	ULI JON ROTH
6/8	BEATLES vs STONES
6/9	THE PETTY BREAKERS



UPCOMING SHOWS

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6/16	AL JAROINE A Postcard From California. From the Very Front Seat With a Fabulous View of THE BEACH BOYS	8/5	RONNIE SPECTOR & THE RONETTES
6/22	GARY NOEY	9/21	NERMAN'S NERMITS FEAT. PETER NOONE
6/27	TED NUGENT	9/22	HERMAN'S NERMITS FEAT. PETER NOONE
6/28	TED NUGENT	9/30	ANNA NALICK
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No Bones About It

Ex-Marine and CIA grad Derrick Foster makes great 'cue at Santa Ana's Ember BBQ

BY EDWIN GOEI

The barbecue chain Lucille's takes great pains to transport its customers to the South of fables, of rocking chairs on the front porch, of twangy blues music. It's all artifice, of course, designed to convince you that the smoked meat you're eating came from the recipe books of one Lucille Buchanan, a fictional character raised somewhere in the Barbecue Belt, and not Craig Hofman, owner of Hof's Hut.

I thought about Lucille's when I visited Ember BBQ in downtown Santa Ana; it felt like the complete opposite. First of all, it's barely a restaurant. It calls itself a "pop-up," sharing space with Native Son Alehouse; in this symbiotic relationship, the bar provides the beers and Ember the food.

When I came in one Saturday for lunch, there was no hostess to seat me, no waitress to take my order. The menu wasn't posted anywhere, so I did what seemed to make sense: I walked up to the bartender. It was then that I noticed next to the point-of-sale tablet the stack of laminated menus, each a short list printed on a single sheet of paper.

EDWIN GOEI

"We have everything except for the brisket, which will take another two hours," the bartender told me as he glanced toward the patio. Outside, a man in a trucker hat had just opened the hickory-fueled smoker to take out a foil-wrapped bundle of meat.

We were on the second story of the building, and the intoxicating aromas that had escaped the smoker now wafted into the bar. Everyone inside inhaled. "Now that's what barbecue should smell like!" one gent at the bar said as he nursed a beer.

The man in the trucker hat is Derrick Foster, Ember's owner and pit master. Unlike Lucille Buchanan, Foster has a real back story: He's an ex-Marine who served in Afghanistan, studied cooking at the CIA, and went on to work for Sang Yoon at Lukshon and Eric Rupert at Le Bernardin. His passion and the reason he started Ember, though, is to cook the food that's practically religion in his hometown of Kansas City: barbecue.

When my pager buzzed to signal my combo platter was ready, it was Foster who handed it to me. I'd ordered chicken, St. Louis ribs and sausage. All the meat was arranged atop halved slices of white bread. Next to them were sliced jalapeños, pickled onions, dill pickles, and the sides that I picked based on the bartender's advice: Foster's cornbread and cheesy corn. They were good choices.

I loved the cornbread in particular. If it was the only thing I ate that afternoon, I would've been very happy. Despite being served cold, the wedge was so dense, moist and sweet it was akin to pound cake. And the cheesy corn—which Foster starts with an actual Mornay—was like getting two sides for the price of one. In its silky-creamy depths laid the soul of a mac and cheese and the texture and freshness of corn on the cob.

Foster's smoked meats were just as exemplary. The half-chicken was moist and caked with spices, weeping juices when I bit into the drumstick. His natural-casing sausage—sliced on the bevel and studded with jewels of cheese and bits of jalapeño—snapped beneath my teeth and literally burst with flavor, the cheese oozing out and the peppers burning the back of my throat. Foster's ribs—tenderly smoked and meaty—were homogenous in texture. It was as if I were chomping into a big piece of ham. And since they're not shellacked in sauce, I was able to really taste the pork. I didn't need to dip them in Foster's homemade barbecue sauce, but I did anyway, for completeness.

More than anything, I realized this was what barbecue tasted like when it's made not just by a CIA grad, but also by someone who knows it by heart and calls it a lifestyle.

Foster's CIA training did seem to come into play when it came to a dish he called "Hogchos," a play on nachos with pork rinds instead of tortilla chips. A lesser chef attempting this monstrous Atkins pile-up of pulled pork, cheese sauce and Chinese-style pork floss would've ended up with an overly rich, sickening mess. But by adding sour cream, pickled onions, jalapeños and barbecue sauce, Foster turned it into something inexplicably light and addictive. Though the dish looked like Jabba the Hut, it moved like Baryshnikov.

While eating the Hogchos, I was transported to another time and place. No, not to Kansas City, but to the future, where I foresee platoons of Foster's Ember BBQ restaurants showing the likes of Lucille's how it's done.

EMBER BBQ

305 E. Fourth St., Ste. 200, Santa Ana, (714) 204-0337, emberpopup.com. Open Tues.-Wed., noon-6 p.m.; Thurs., noon-9 p.m.; Fri.-Sat., noon-10 p.m.; Sun., noon-7 p.m. Entrées, $16-$55. Beer and wine.

WHAT THE ALE

» ROBERT FLORES

Curated Brews, Waterfront Views

LIDO BOTTLE WORKS

3408 Via Oporto, Ste. 103, Newport Beach, (949) 529-2784, lidobottleworks.com

It doesn't get any better than this! Located in the Lido Marina Village, recently renovated by the developers that built Pacific City in Huntington Beach and rebuilt the Bella Terra Mall, Lido Bottle Works offers a gorgeous harbor view, plus a wide variety of craft beer and wine. There are 15 beers on tap, and it stocks the latest Hazy IPAs, sours and Mexican-style lagers, as well as a few barley wines and meads. And it's all paired with a menu prepared by executive chef Amy Lebrun, who incorporates locally grown produce and sources fish from the Dory Fleet.

Owner Brett Karas leads a knowledgeable, friendly team that will guide you through the always-rotating list of craft beers and specials. As soon as I sat down, bartender Brannigan Lee sized me up as a Raiders fan (must have been my sweat shirt) and offered me a Raider Bob (8.5 percent ABV) from Huntington Beach's Rip Beer Co. It was a smooth DIPA using Mosaic hops; though it was poured from a can, it was as fresh as the day it was brewed. My next choice was Amarillo Adoration (8.5 percent ABV) from Track 7 Brewing. Another very smooth DIPA, it featured Mosaic, Simcoe and Amarillo hops.

Lido Bottle Works is open seven days a week for lunch, dinner and weekend brunch. You can enjoy great food and curated brews with an ocean breeze. Plus, it hosts such events as a sour fest and beer dinners with Unsung Brewing and Towne Park, with more in the works. Cheers!

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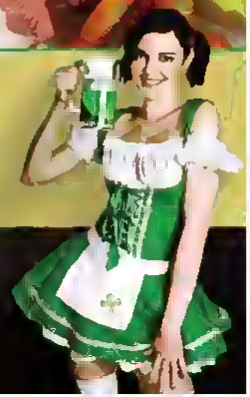
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COURTESY OF LONG BEACH JERKY CO

Beer Buddies

Five of our favorite beer snacks

BY CYNTHIA REBOLLEDO

From pickled eggs to Korean fried chicken, here are our favorite savory, sweet and salty bar snacks that are fantastic with cold beers.

Beef jerky from Long Beach Jerky Co Founded in 2013 by Alex Natiechioni and Richie Beckman, the Long Beach Jerky Co. delivers small-batch brisket meats using an heirloom recipe passed down from Natiechioni's Gramps. (Full disclosure: Beckman is this rag's art director.) What began as an experimental weekend of jerky making and beer drinking in their tiny Long Beach apartment has turned into a popular craft jerky brand supplied throughout California—including Orange County. Find Natiechioni and Beckman's wares at your local brewery, and be sure to try Gramps' time-perfected recipe, in addition to blends such as sweet and spicy teriyaki and zesty buffalo wing. *lbjerkyco.com*

Pulled-pork sliders at Big B's Barbecue Good things come in threes, and the pulled-pork slider trio is perfection, right down to the pickles served on the side. The owners also own Brian's Sports Bar next door, so you can head over and get your meal served through a tiny window while catching a game across the way from Cal State Fullerton. *1948 N. Placentia Ave., Fullerton, (714) 528-7427; www.bigbsbbq.com*

Dilis at Irenia Crunchy, deep-fried anchovies are combined with a bowl of spicy vinegar in this perfectly pungent and salty *pulutan* (Filipino bar bite). Pair the dilis with an ice-cold San Miguel Pale Pilsen, then dip, eat and repeat until those tasty little fish disappear. *400 N. Broadway, Santa Ana, (657) 245-3466; www.ireniarestaurant.com.*

Pickled eggs at Hollingshead Deli Swimming in a chilled brine, these tangy eggs are preserved with cloves, spiced peppercorns and beet juice until they turn a fluorescent pink. Add a double-bopped IPA or a crisp light ale and a bag of potato chips, and you can call it a meal. The beer-pickle combinations are endless with Hollingshead's unbeatable tap list. *368 S. Main St., Orange, (714) 978-9467, www.hollingsheadsdeli.com.*

Korean fried chicken wings at Krave Asian Fusion Succulent and ridiculously crispy till the last bite—it's pretty safe to say that Krave offers some of the best KFC (Korean fried chicken) in Orange County. These sweet-and-spicy-glazed wings taste even more fantastic during happy hour, when craft and import beers are only $4. *2819 Main St., Irvine, (949) 379-6075, www.cravekrave.com.*

CYNTHIA REBOLLEDO

Filipino Symphony

The Pinoy Burger at Ground House

Formerly Pig Pen Delicacy, the hotspot for all things pork, Ground House recently redesigned its stall at the Irvine food hall TRADE into a burger-driven concept built around its mantra of taking American comfort food to the next level. All of Ground House's burger creations are pretty spectacular, but we recommend starting with the Pinoy Burger.

The ultra-thick patty is a blend of spiced longanisa and angus, topped with gooey American singles and leafy greens. It all comes together with caramelized onions and banana Island aioli—Filipino banana ketchup (think Jufran, banana sauce, born out of a shortage of tomato ketchup and an abundance of bananas in the Philippines during World World II) à la Thousand Island dressing. This symphony of flavors goes from savory to salty to sweet with each bite.

GROUND HOUSE
2222 Michelson Dr., Irvine, pigpendelicacy.com.

EatThisNow

» CYNTHIA REBOLLEDO

DrinkOfTheWeek

» NICK SCHOU

Oaxacan Margarita at Lola's Mexican Cuisine

NICK SCHOU

Although I'll never say no to a neat shot of unadulterated single-source mezcal, I'm increasingly drawn to the array of mezcal-infused margaritas available nowadays. I've sampled an assortment of such cocktails, including blood orange and mezcal mules, but my favorite local application of the smoky drink is the Oaxacan Margarita at Lola's Mexican Cuisine.

THE DRINK

Artisanal Montelobos mezcal is combined with lime juice, house-made cucumber simple syrup and muddled jalapeños to create a crisp, perfectly balanced margarita. Of course, it's served on the rocks—Lola's doesn't go in for that hackneyed goblet of slush many Americans still associate with margaritas—and dusted with just the right amount of spicy salt to keep you puckering. Enjoy it during happy hour with a side of gooey queso fundido.

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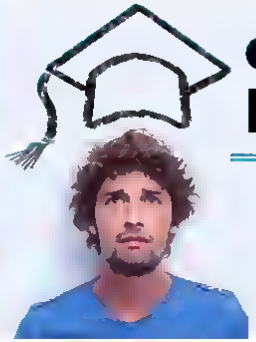

CERTIFIABLE BENEFITS

COLLEGE CERTIFICATES CAN REINVIGORATE CAREERS

BY PAUL ROGERS

Certificate programs are the sleeping giants of U.S. postsecondary education. According to a recent study from Georgetown University, work certificates – nationally-recognized credentials that can replace or supplement a traditional degree program - are the fastest-growing college qualification, after bachelor's degrees, with over a million awarded each year.

The primary goal of college certificate programs (sometimes known as technical certificates or technical diplomas) is to prepare students for specific jobs and careers, rather than focusing on academic coursework. Much shorter, more flexible and affordable than traditional degrees, certificate programs make sense for everyone from first-time job seekers to college grads who want to update their skill set or change careers.

"Today's employers desire practical skills," explained Neba Gupta, founder of online college admission support College Shortcuts. "Many job-seekers find college certificates a faster and cheaper option."

College certificates recognize completion of a distinct program of study or series of courses, and are typically aimed at a limited set of occupations. Popular programs include IT, web development and computing, healthcare, cosmetology, finance, accounting, and auto mechanics. They fall broadly into two categories: those designed as an alternative to a college degree, and graduate certificate programs, which require a related bachelor's degree as a prerequisite.

BROAD BENEFITS

Four categories of learners may benefit most from a college certificate, according to Dr. Nancy Swanger, Associate Dean and Director of the Carson College of Business at Washington State University. People who already have a college degree and want/need specific skill enhancement to advance in their current job, employees looking to transition from one industry to another, students who don't have the time/resources/desire to pursue longer-term training/educational opportunities, and individuals wanting to take up a new hobby or turn their existing hobby into a business.

While a large part of high school and associate-degree curriculums consists of general education, certificates provide to-the-point, targeted training and skill development.

"Certificates are valuable any time there is a major change in the way business is conducted and workers with specialized skills are needed," explained career coach Crystal Olivarria of Career Conversationalist.

CHANGING CAREERS

On top of their value when starting out on or progressing within a given field, college certificates can be the most cost- and time-efficient way to learn the up-to-date skills often required to switch careers – at any age.

Data shows that about a third of certificates are earned by students who already have an associate's, bachelor's, or graduate degree," said Dr. Melissa Vito, Senior Vice President for Student Affairs, Enrollment Management and Strategic Initiatives at the University of Arizona.

With only around a quarter of college graduates saying that they're doing a job completely related to their degree, according to Vito, certificates can bridge the divide between an academic education and real-world work.

"One of the awesome things about certificates is that they're agnostic to what you may have studied in the past," she continued. "So a certificate is great for anyone ... who wants to add a level of value and a specific expertise in any number of career settings."

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COURTESY OF RLJE FILMS

Barb the Giant Killer

I Kill Giants is a coming-of-age tale with surprises

BY AIMEE MURILLO

Having never read Joe Kelly's excellent graphic novel, I expected an earnest giant-killing fantasy film out of Anders Walter's directorial feature *I Kill Giants*. What I got instead was a film that, albeit one that still contained elements of fantasy, was more a direct coming-of-age story about a young girl being the David to the various Goliaths in her life, the pains of adolescence complicated by trauma and a struggling home life.

Whether or not you've read Kelly's acclaimed 2008 graphic novel (illustrated with brilliant depth by Ken Niimura), *I Kill Giants* is a strong, solid narrative that holds weight in both comic and film mediums. It is also the type of story that utilizes the strengths of both by allowing fantasy and reality to engage with each other. Kelly also wrote the screenplay, so his story's transference from comic to film never feels like the source material gets compromised to meet a reasonable running time.

I Kill Giants centers on a young teenage girl named Barbara Thorson (Madison Wolfe, in an epically stunning performance). Instead of being focused on lip gloss and television shows, Barbara's main priority in life is to protect her Long Island town from giants threatening doom to its inhabitants. She talks with the affected manner of a war veteran and has little time to think about anything else around her, including her older sister Karen's (a sympathetic Imogen Poots) efforts to implement stability in the household. Taylor, the older, teen bully who's out to make her life a living hell, or her school counselor, Mrs. Mollé's (Zoe Saldana) efforts to befriend her. Barbara holes herself up in a makeshift study in an abandoned beach shack, sets up traps and bait around the woods and in her school, and waits for her supposed giants to wage an attack.

While resentful that no one else seems to appreciate or notice her valiant sacrifices, Barbara stays committed to her supposed-giant-killing purpose. Then, she meets the new girl in town, Sophia (Sydney Wade). At first curious, Sophia later becomes concerned that Barbara's obsession over killing evil giants is a shield to fight back against something more serious. Once she starts putting the pieces together and finds the source of Barbara's parental absence—her mother is battling a terminal illness—she and Mrs. Mollé enlist Karen in trying to break through to Barbara and bring her back to reality.

A film that takes from a visual medium such as a graphic novel is of course going to be visually magnetic, and *I Kill Giants* does not disappoint in that department. While it's a far cry from Niimura's original comic design using contrasting bold colors and dramatic angles, the film offers a more genre-specific atmosphere with gloomy East Coast lighting and a more toned-down color scheme that allows primary colors to pop even more. The giants in the film are closer to those of Niimura's design, and their CGI build looks spectacular. Walter and production designer Susie Cullen have crafted a marvelous, yet ominous world that fully encapsulates the treacherous domain Barbara inhabits.

Wolfe, who at 15 has already amassed a lengthy acting résumé, is a strong, wonderful actress, capable of conveying multiple shades of anger, vulnerability, determination and fear in her youthful countenance. That she can spit (literally and figuratively) smart-ass, quick-fire jabs at her elders and superiors shocked me a little, especially when directed toward those just trying to help. But that's kind of the inherent weakness that Kelly points out about teenagers, even when they're wise beyond their years like Barbara, there's still so much they don't know—but they'll lash out anyway.

Kelly's original tome expands the genre of supernatural, young women's coming-of-age stories that includes *Matilda*, *Buffy: The Vampire Slayer*, *Spirited Away* and even the recently released Ava DuVernay feature *A Wrinkle In Time*. In fact, Kelly's Barbara conjured up memories of one of my favorite female protagonists, Harriet Welsch from *Harriet the Spy*.

Regardless of gender, *I Kill Giants* channels a teen's perspective of the world despite her own questionable grasp of reality, and it works amazingly well. So even if you're an older adult, you'll connect to this film. After all, you're never too old to be reminded that no matter how big the giants in your life are, you don't ever need to face them alone.

AMURILLO@OCWEEKLY.COM

I KILL GIANTS

was directed by Anders Walter, written by Joe Kelly, and stars Madison Wolfe, Zoe Saldana, Imogen Poots and Sydney Wade. The film will be released in select theaters and on VOD March 23.

Everyone Has Their Own Truth

BY MATT COKER

COURTESY OF NEON

Before We Vanish. In the sci-fi thriller from acclaimed Japanese horror director Kiyoshi Kurosawa (*Pulse, Cure*), three aliens travel to Earth on a reconnaissance mission before a mass invasion. In Japanese with English subtitles. *The Frida Cinema, 305 E. Fourth St., Santa Ana, thefridacinema.org Thurs., March 15, 2, 4:45 & 10 p.m. $7-$10.*

Have a Nice Day. Chinese animation director Liu Jian's acclaimed 2017 pulp fiction starts with slacker Xiao Zhang, who is desperate to pay for his fiancée's failed plastic surgery, stealing from his boss a bag with $1 million inside. *The Frida Cinema, thefridacinema.org. Thurs., March 15, 2:30, 5:30 & 8 p.m. $7-$10*

The Breakfast Club. This 1985 John Hughes film is filled with parts that will make you wince, especially when the Brat Packers attempt to get deep. *Cal State Fullerton, Titan Student Union Titan Theatre 800 N. State College Blvd., Fullerton, (657) 278-2468. Thurs., March 15, 4, 7 & 10 p.m. Free*

Wonder. Based on *The New York Times* bestseller director/co-writer Stephen Chbosky's 2017 family drama tells the incredibly inspiring story of a boy with facial differences entering the fifth grade—and a mainstream elementary school for the first time. *Fullerton Public Library, 353 W. Commonwealth Ave., Fullerton, (714) 738-6327. Thurs., March 15, 6:30 p.m. Free*

Terrifier. On Halloween night, maniacal Art the Clown terrorizes three young women—as well as anyone else who crosses his path. *The Frida Cinema, thefridacinema.org Thurs., March 15, 10 p.m. $7-$10*

I, Tonya. Allison Janney just won the Best Supporting Actress Oscar for playing the mother of Tonya Harding, who is known less for landing the first triple axel in competition than she is for being associated with the attack on her fellow Olympian (and America's sweetheart) Nancy Kerrigan. *The Frida Cinema, thefridacinema.org. Fri. & Sun.-Tues., 2:30, 5, 7:30 & 9:55 p.m., Sat., noon, 2:30, 5, 7:30 & 9:55 p.m.; Wed., 2:30 & 8:30 p.m., Thurs., March 22, 2:30, 5, 8:30 & 10 p.m. $7-$10.*

Oscuro Animal. This 2016 drama is about three women forced to flee their homes in a war-torn region of Colombia. Director Felipe Guerrero participates in a post-screening Q&A with the audience. *McCormack Screening Room, Humanities Gateway 1070, UC Irvine, West Peltason and Campus drives, Irvine, (949) 824-6117 Fri., 5 p.m. Free*

***Gray Canyon* Premiere Screening + *Alien*: The Director's Cut.** First, see the sci-fi short written and directed by Zeshaan Younas, the Frida board's president. Next, it is one of Zeshaan's favorite films: the 1979 sci-fi masterpiece that is presented remastered and cut the way director Ridley Scott intended you to see *Alien*. *The Frida Cinema, thefridacinema.org Fri., 8 p.m. $7-$10.* Alien: *The Director's Cut* also screens *Sat.-Sun., 3:30 p.m., Tues., 2, 5 & 8 p.m., Wed., 8 p.m. $7-$10.*

Phantom of the Paradise. Real-life songwriter/sometime actor/'70s-'80s game-show celebrity Paul Williams plays a record producer who not only steals the music of a songwriter (William Finley), but also ruins his life. *The Frida Cinema, thefridacinema.org. Fri., 11 p.m. $7-$10.*

Aliens. The director baton was handed from Ridley Scott to James Cameron, and the 1986 sequel is now regarded as a sci-fi classic as well. *The Frida Cinema, thefridacinema.org Sat.-Sun., 6 p.m., Mon., 2, 5 & 8 p.m., Thurs., March 22, 2 & 5 p.m. $7-$10.*

BDR. Backcountry Discovery Routes. The action-sports documentary is on the 1,090-mile mid-Atlantic route that is primarily made up of forest roads and rural country lanes. Hot dogs and soft drinks are available at the screening, which is followed by an audience Q&A with BDR Ambassador Ron West, who gives a sneak peek of the upcoming CABDR-South project. *Mission Motorsports, 1 Doppler, Irvine, (949) 582-0351 Sat., doors open, 6 p.m., screening, 7 p.m. Free*

The Rocky Horror Picture Show. Shadow cast Midnight Insanity performs alongside what's flashed onscreen. *Art Theatre, 2025 E. Fourth St., Long Beach, (562) 438-5435. Sat., 11:55 p.m. $8.50-$11.50.*

Vertigo. The Alfred Hitchcock classic celebrates its 60th anniversary. Turner Classic Movies host Eddie Muller offers his insights. *Various theaters; www.fathomevents.com. Sun. & Wed., 2 & 7 p.m. $12.50.*

The Riot and the Dance: A Cinematic Celebration for Creation. According to the Gorilla Poet Productions/Fathom Events screening description, "Now you can follow along with Dr. Gordon Wilson as he traverses our planet, basking in God's masterpieces." *Various theaters; www.fathomevents.com. Sun., 12:55 p.m., Mon., 7 p.m. $10-$12.50.*

Aeon3. A lecture that explains the Thelema religion precedes the film. *The Dock HB Coworking & Events Center, 5811 W. McFadden Ave., Huntington Beach, www.thedockhb.com. Tues., 6:30 p.m. $4*

Chinatown. The fictional re-telling of the true story of how Los Angeles acquired rights to Owens Valley water and diverted it to the city, permitting LA to grow and prosper—and for land investors to become wealthy by snatching up real estate that would be given plentiful access to water. *Regency South Coast Village 1561 W. Sunflower Ave., Santa Ana, (714) 557-5701 Wed., 7:30 p.m. $8.50.*

Gun Crazy. In Joseph H. Lewis' 1950 noir a well-meaning crack-shot husband is pressured by his beautiful marksman wife to go on an interstate crime spree. Attendees are encouraged to bring their own light snacks and covered beverages, but alcohol is not allowed. *Fullerton Public Library, Osborne Auditorium, (714) 738-6327 Thurs., March 22, 1 p.m. Free.*

National Theatre Live: Julius Caesar. David Morrissey played the leader of Rome's eastern provinces in Nicholas Hytner's October 2017 Bridge Theatre production of *Julius Caesar*. *Various theaters, www.fathomevents.com. Thurs., March 22, 7:30 p.m. $22.*

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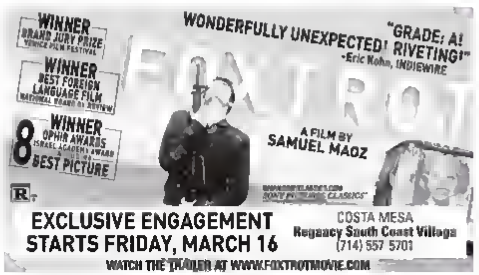
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Genocide Shouldn't Be This Funny

Though bumpy at times, *Cambodian Rock Band* is an exhilarating ride

BY JOEL BEERS

Part play, part rock concert, part eccentric comedy set against the backdrop of the Cambodian genocide, Lauren Yee's new play, *Cambodian Rock Band*, is many things stuffed into one undeniably entertaining package—*stuffed* being the operative term. Commissioned by South Coast Repertory (SCR), it's now receiving its world-premiere production, and the play's relative newness shows. While fun, fast, flippant, frenetic and fascinating, it also feels less than fully formed.

It does demonstrate the undeniable talent of the rapidly emerging Yee, who graduated from Yale in 2007 and whose play *In a Word* at the Chance Theater last year couldn't be any more different from this one. This new play displays ambition, shows a keen grasp of fiddling with playwrighting form, and is a reminder that reimagining, revising or even just revisiting history rank among the highest of a playwright's callings.

But it's also rough around the edges, struggles for a clear point of view, and balances uneasily at times on tracks that often don't head in the same direction. Immigrant child attempting to bridge generational and cultural divides with her father, the mostly untold story of the influence of American rock music on Cambodian youth in the 1960s and 1970s; and the hell on Earth unleashed on that country by the Khmer Rouge.

Yet, though bumpy at times, *Cambodian Rock Band* is also an exhilarating ride.

First: the music. Yes, Yee is a playwright, and words are her currency, but this play wouldn't have been born without music. The Chinese-American Yee recently told *OC Weekly* contributor Lalledeshan Bose that in 2015, SCR commissioned her to write a play, putting her up for 10 days in Orange County in hopes of finding an idea. Her stay coincided with the annual Cambodian Music Festival in Anaheim. Dengue Fever, a Los Angeles band with a Cambodian lead singer, played in Long Beach that weekend, and their performance combined with the overall vibe of the festival planted the seed that would ultimately blossom into *Cambodian Rock Band*.

Seven of the eight songs in the show are Dengue Fever originals, performed by the six-person cast, four of whom play instruments. And just as that band is heavily inspired by the American surf music and psychedelia sounds that permeated Cambodia until 1975 (helped, no doubt, by so many Americans hanging out next door), so is Yee's play—not just in the playing of that music, but the story behind it.

TANIA THOMPSON/SCR

On the surface, that story is about a first-generation Cambodian-American pursuing a legal case against the ruthlessly efficient Khmer Rouge official who oversaw a notorious prison. However, her father, who left the country in his 20s and has been tight-lipped about his time there, unexpectantly arrives in Phnom Penh, determined to halt her foolish case and persuade her to return to America to pursue her law degree. But we slowly learn there is far more to her father's story than he has let on. The play then switches in time and place, from a recording session in 1975 Cambodia the night of the Khmer Rouge's seizure of the capital to a Cambodian prison in 1978 to the play's present day of 2008.

The audience not only learns the so-called truth about the father, but also gets a crash course on 1970s Cambodian history, ranging from the geo-political machinations that laid waste to the country to the surprising allure of rock music in Cambodia until 1975, as well as how every trace of it was nearly obliterated.

Director Chay Yew drives everything with a breezy confidence that belies the incredible suffering and horror that much of the play deals with. And his cast is exemplary, called upon to act multiple roles, sing and play music. No one does more than Joe Ngo. In the present, he's a highly comical, somewhat doddering and simplistic father. In the past, he is both a young lead guitarist and a prisoner.

It's the character of Duch (Daisuke Tsuji) that is the most charming and problematic, however. Duch is the play's suave, ingratiating narrator and meta component, from his sly commenting on the proceedings to openly telling the audience at times that he's basically making up some parts (in Khmer Rouge Cambodia, apparently, memory is an elusive thing). Duch also happens to be the cold-blooded jailer who signed off on the deaths or tortures of some 15,000 prisoners. Yet, the play really isn't about him, and even though Tsuji delivers an outstanding performance, making Duch the focal point seems off.

Along with some key plot points that are never addressed (just how does someone escape the prison?), that keeps *Cambodian Rock Band* from completely clicking. But what is here is different, special and about as much fun as any tale involving genocide could ever hope to be.

CAMBODIAN ROCK BAND
at South Coast Repertory, 655 Town Center Dr., Costa Mesa, (714) 708-5555, www.scr.org. Tues.–Fri., 7:45 p.m.; Sat.–Sun., 2:30 & 7:45 p.m. Through March 25. $23–$72.

ARTSOVERLOAD

» AIMEE MURILLO

March 16-22

THE CRIPPLE OF INISHMAAN: A darkly comic play about one man's efforts to star in a Hollywood film being shot in his small Irish town. Fri., 8 p.m., Sat. 2 & 8 p.m., Sun., 5 p.m. Through March 25. $20. Camino Real Playhouse, 31778 El Camino Real, San Juan Capistrano. (949) 489-8082, www.caminorealplayhouse.org.

"DECONSTRUCTING GENDER": Colombian-born America Martin uses gestura and form in her paintings to explore the illusion of gender. Open Wed.–Sun., 11 a.m.–5 p.m. Through April 30. Free. Joanne Artman Gallery, 326 N. Coast Hwy., Laguna Beach. (949) 510-5481, www.joanneartmangallery.com.

"4TH MFA BIENNIAL": A diverse showing of artworks made by masters of fine arts students across Southern California. Open Wed.–Sun., noon–5 p.m. Through March 25. $3. City of Brea Art Gallery, 1 Civic Center Circle, Brea. (714) 990-7730, www.breagallery.com.

"NATURAL WONDERS: FINE ART PHOTOGRAPHY BY 38 ORANGE COUNTY PHOTOGRAPHERS": Local photographers capture nature at its best, including animals, landscapes, plants and more. Open Fri.–Sun., noon–4 p.m. Through March 24. Free. Fullerton Arboretum and Nikkei Cultural Museum, 1900 Associated Rd., Fullerton, (657) 278-3407, fullertonarboretum.org.

"PHOTO ABSTRACTION": Local photographers Jacques Garnier, Luzzo Moe and Phil Marquez show distorted, abstract photos of everyday items. Open Mon.–Thurs., 10 a.m.–2 p.m., Wed., 10 a.m.–2 p.m. & 6:30–8:30 p.m. Through March 29. Free. Santa Ana College Fine Arts Building C, 1530 W. 17th St., Santa Ana. www.sac.edu/arts.

"PORTFOLIO SERIES: NUNA MANGIANTE: APORIAS MOVILES": Mangiante blurs the faces of old photographic portraits, and the results are nothing short of creepy. Open Wed.–Fri.–Sun., 11 a.m.–5 p.m., Thurs., 11 a.m.–8 p.m. Through April 29. $7–$10. Museum of Latin American Art, 628 Alamitos Ave., Long Beach. (562) 437-1689, www.molaa.org.

TAKING STEPS: A group of colorful characters living in a brothel try to reorient their lives after an old alcoholic tycoon buys their Victorian building. Thurs.–Sat. 8 p.m., Sat. Sun. 2 p.m. $12–$14. Cal State Fullerton's Hallway Theatre, 800 N. State College Blvd., Fullerton, (657) 278-3371, www.fullerton.edu/arts.

"WOMEN IN ART": A showcase of wonderful illustrations, paintings, photography and mixed-media art, all made by women. Open daily, 11 a.m.–5 p.m. Through March 31. Free. Las Laguna Art Gallery, 577 S. Coast Hwy., Ste. A-1, Laguna Beach. (949) 887-1803, www.lasalgunagallery.com.

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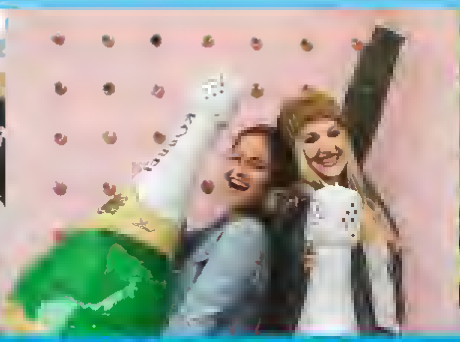

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All-Inclusive Ink

Travis Barker explains the evolution of Musink, OC's favorite tattoo fest

BY MICHAEL SILVER

COURTESY OF BLINK 182

The premier festival celebrating music, tattoos and cars returns in 2018 to the OC Fair & Event Center in Costa Mesa on Friday. Travis Barker's Musink, presented by KROQ, features hundreds of world-renowned tattoo artists as well as performances from blink-182, the Descendents, Lil Yachty, Good Charlotte, Machine Gun Kelly, Fear and more. In addition to daily tattoo contests, a vendor village and the Miss Musink competition, the Low 'N' Slow Car Show will take place all weekend.

The *Weekly* spoke with drummer/producer Barker about the creation of this elite festival, his musical influences and studio collaborations, and new personal projects.

OC WEEKLY: *Looking back at past lineups, the music has always been a mixture of genres and eras. Is it difficult making a list of artists you want when planning the festival?*

TRAVIS BARKER: It is, and it isn't. The biggest challenge is to not have the same people play every year, to diversify. Last year was a really straight-up punk-rock event, and this year, I wanted to incorporate more hip-hop into it. I feel like every other year, I try to throw a curveball and have other types of genres in there.

For a music or ink fan who's never been to Musink, how would you describe the vibe and scene over the three days at the OC Fairgrounds?

We are the only music and tattoo festival that happens in California. It's three days of some of your favorite bands, tattoo artists, and a bunch of cool cars and motorcycles.

What do you think the connection is between punk rock, hip-hop, metal and the art world of tattoos?

Nowadays, if you hit the mute button on any video and look at the crowd from a punk rock show or hip-hop show, it's basically exactly alike. I know rap kids who go to hardcore shows now. It's very much the same, with moshpits, stage diving and a rebelliousness. There's a lot of similar vibes between punk rock and hip-hop for many years dating back to Black Flag and Public Enemy.

As for tattoos, punk rock has always had crowds tatted-up, and now hip-hop shows have kids with tattoos on their faces. They both go hand-in-hand, as genres of music in which most people who listen to them are heavily tattooed. Cars were the last thing we added to Musink, when I got involved, I thought it would be something cool. They're pieces of art, and some take five or so years to build. It's beautiful, you know? This year, we switched it up a little bit and we have more motorcycles, but we still have low riders, hot rods, customs—it's all over the place.

This year's lineup is diverse, starting with Friday, which features punk legends hailing from SoCal. Did you personally reach out and ask each band to play?

Most of them, yes. The Descendents are one of my all-time favorite bands ever. Adolescents and Fear—I mean, how can you not love them? I grew up on them—Strung Out as well.

Saturday has the Interrupters, the greatest ska punk band to come out of anywhere—Southern California, the United States, the world. I think, really, as far as new ska bands go, there's no one that even comes close to them. Good Charlotte are good friends of ours and part of our genre—and, of course, Blink.

On the final day, we have Lil Yachty, Machine Gun Kelly, Wifisfuneral and the Fever 333, a band that I produce with John Feldman. Their album comes out right after Musink. They're just mind-blowing. Feldman and I wrote and produced the record with the singer, Jason [Aalon Butler], and he's amazing. I wouldn't want to play after them. [Butler is] one of the most energetic front men, and I feel like the Fever are really going to change things, [like they're] putting a stamp on rock music again.

Saturday has your group blink-182 headlining. The last time you guys played the festival was 2015. It's been six months since your last show in the U.S. Was this necessary time off, or a good opportunity to play for the home crowd?

Yeah, we went so hard last year; we did so much touring. When we got home, I think everyone was ready for time off, and I had other commitments in studio projects. Now we're playing a couple of shows this year—there will be more announced right after Musink—and then we'll be right back in the studio recording again. I can't wait!

I remember seeing you play in 2011 at the Honda Center with Mix Master Mike and Yelawolf, on Lil Wayne's tour. Where did your passion for hip-hop come from?

I grew up listening to hip-hop like the Beastie Boys, Run-DMC, Public Enemy and the Pharcyde. It's always been something I loved—and a weird thing because people would be like, "There's not even real drums in it. Why do you listen to it?" I was obsessed with the beats, programming and the message. I loved it as a kid, and I never let go of that. I grew up confused, loving metal, punk rock and rap music.

The last day of your festival shows a lot of love to hip-hop, with Lil Yachty, Machine Gun Kelly and Wifisfuneral. Are you friends with these guys? Any chance you'll get onstage with them or any of the other bands during the weekend?

I have a song on my second solo album that I'll drop this year with Yachty, he's a friend and really great. I believe [Machine Gun Kelly's] live performances are next level. He doesn't get enough credit for it as a front man, and his band is good. I usually play one or two songs with the Fever, so everyone needs to get there early for their set on Sunday—you don't want to miss that.

Tell me about the Low 'N' Slow Car Show. What's your favorite car to drive?

Anything old. I find when I'm in an old car, I'm not worried about listening to the stereo, how hot or cold I am, or the GPS. I just love old cars. One of my favorites I have is a 1953 Chevy truck that I drive a lot. I love everything about them except the constant problems that you incur with having an old car. [*Laughs.*]

You kind of touched on this earlier, saying there's a new solo project coming out. Do you know roughly when and does it have a title?

I don't know when, and I don't have a title, but it's coming. I'm just waiting for a couple of verses from people. I'm actually waiting for a Kendrick [Lamar] verse right now, which is really important, so I'm kind of on Kendrick's time.

MUSINK

at the OC Fair & Event Center, 88 Fair Dr., Costa Mesa, (714) 708-1500, musinkfest.com. Fri., the Descendents, Fear, Strung Out and the Adolescents, 3:10 p.m.; Sat., blink-182, Good Charlotte and the Interrupters, noon-10 p.m.; Sun., Lil Yachty, Machine Gun Kelly, Wifisfuneral and the Fever 333, noon-9 p.m. $29.50-$99. All ages.

COURTESY OF JOHN HAMPTON

No Sleep Till Austin!

OCSX bands give Texas a taste of our local scene at South By Southwest

BY JOSH CHESLER

If Robert Jon Burrison of Robert Jon & the Wreck gets struck by lightning while onstage at South By Southwest this weekend, he won't be fried in vain. The magnificently bearded front man is just one of the many local performers in Austin as part of this year's OCSX showcase on the rooftop of the Westin Downtown and the Chive House on Rainey Street. The whole thing will likely be livestreamed for people who aren't able to make it to his set (and possible electrocution).

"It's the South, so afternoon thundershowers happen," warns John Hampton, the head honcho of both the showcase and Irvine-based Hampton Productions. "Right when Robert [Jon] starts playing, we'll [probably] just get a big thundershower."

"I'll just get struck by lightning and die onstage," Burrison says. "I'll just hold my guitar up like an antenna."

"It'd be a great story—way better than dying on the toilet," says Greta Valenti, vocalist of Well Hung Heart.

"As you're going down, just yell, 'Album's out April 28!'" adds Robin Davey, Well Hung Heart's guitarist.

"Exactly, and we'd get a great photo or video of it," Hampton jokes.

"Enjoy the royalties, guys," Burrison says and laughs.

But even a little bit of precipitation wouldn't be enough to stop OCSX at this point. Although many SXSW attendees may not be familiar with the event by name, it's been going on in one way or another for the better part of the past decade at the massive annual music and culture festival. With three full days of music at two different venues, Hampton is more stoked than ever for his upcoming venture. "I'm always excited to see what we can do with it and see where it's going," says the veteran showrunner. "It's about getting the bands out of the four walls where they're comfortable, which can be really hard for some bands to do. It's about unity because we're all in this together. It's always a really good time."

With more than a dozen local artists lined up to perform over the course of the three-day event—and most of them playing at least one set each day—Hampton is far from the only one looking forward to OCSX. From the aforementioned Robert Jon & the Wreck (who have recently developed quite the following in Europe) and Well Hung Heart to Huntington Beach's Big Monsta and Long Beach's Devil Season (featuring the *Weekly*'s music editor), Orange County artists in a wide variety of genres will be descending upon Austin en masse. "A lot of bands have to go outside Orange County to grow, but they're intimidated to tour or don't know how to tour, and this gives those bands the opportunity to get out there," Valenti says. "Even for bigger bands that know how to tour in some areas, it's still a good platform to introduce our music to all of these new people and stand with Orange County."

"The Orange County scene is so competitive that people can't believe how good you are when you go to some other places," Davey adds. "There are so many bands out here that I love to see around, and many of them are going to be in Austin with us. It's a chance for everyone to show what they've been working on. If you're not working hard out here, then another band is going to come right up behind you and steal your crowd. You're forced to be great musicians and to put a good show together."

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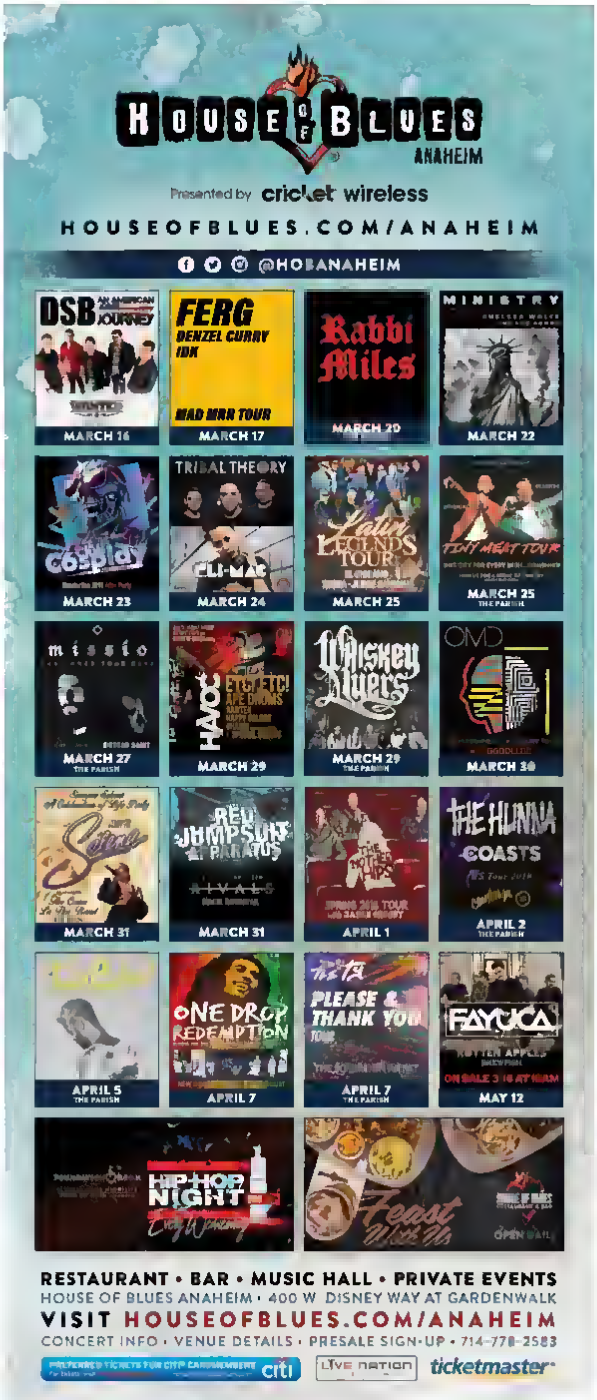

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concert guide»

COURTESY OF THE MAIN SQUEEZE

Friday

BAD BOY BILL. 8 p.m., $15, 21+. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039; www.wayfarercm.com.

DSB. tribute to Journey. 7 p.m., $15, all ages. House of Blues at Anaheim GardenWalk, 400 W. Disney Way, Anaheim, (714) 778-2583; www.houseofblues.com/anaheim.

EARTHRRY; SPECIAL BLEND. 8 p.m., free. 21+. Slidebar Rock-n-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, (714) 871-7469; www.slidebarfullerton.com.

STARPOOL, GOGO13, HALF PAST TWO, UNICORN INJECTION. 8 p.m., $12, all ages. The Constellation Room, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.observatoryoc.com.

Saturday

JFA, MEOWTWINS, FREEMAN'S DEAD, NICO BONES. 8 p.m., $15. Alex's Bar, 2913 E. Anaheim St., Long Beach, (562) 434-1292; www.alexsbar.com.

SAVED BY THE '90S. 8 p.m., $10, all ages. House of Blues at Anaheim GardenWalk, 400 W. Disney Way, Anaheim, (714) 778-2583; www.houseofblues.com/anaheim.

SEGA GENECIDE. 8 p.m., $5, 21+. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039; www.wayfarercm.com.

STARPOOL, CODENAME ROCKY, HOORAY FOR OUR SIDE, WILD WILO MONSTERS. 8 p.m., $12, all ages. The Constellation Room, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.observatoryoc.com.

Sunday

BEER & HYMNS ST. PATRICK'S DAY BASH. 6:30 p.m., $10-$15. 21+. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039; www.wayfarercm.com.

OUGHT, FLASHER. 8 p.m., $13, all ages. The Constellation Room, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.observatoryoc.com.

SKA PARADE/DIRTY RADIO ANNIVERSARY PARTY. 8 p.m., free. 21+. Slidebar Rock-n-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, (714) 871-7469; www.slidebarfullerton.com.

Monday

APOLLO REROP, RAE KHALIL. 8 p.m., free. 21+. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039; www.wayfarercm.com.

RERELUTION, HIRIE. 8 p.m., $45, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.observatoryoc.com.

Tuesday

OOOISEE. 10:30 p.m., $18, all ages. The Constellation Room, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.observatoryoc.com.

RABBI MILES. 7 p.m., $12, all ages. House of Blues at Anaheim GardenWalk, 400 W. Disney Way, Anaheim, (714) 778-2583; www.houseofblues.com/anaheim.

Wednesday

BEGINNERS & HONDURAS, KING FLAMINGO. 8 p.m., $5, 21+. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039; www.wayfarercm.com.

SORORITY NOISE, REMO ORIVE, FOXX BODIES, FIELD MEDIC. 7:30 p.m., $16, all ages. The Constellation Room, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.observatoryoc.com.

U-GOD OF WU-TANG CLAN. 8 p.m., free, 21+. Slidebar Rock-n-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, (714) 871-7469; www.slidebarfullerton.com.

Thursday, March 22

HIGHLANDS, WILD WILD WETS, FEVER FEEL. 8 p.m., $5. Alex's Bar, 2913 E. Anaheim St., Long Beach, (562) 434-1292; www.alexsbar.com.

LIL XAN, STEVEN CANNON. 8 p.m., $20-$89, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.observatoryoc.com.

THE MAIN SQUEEZE, OEVIL SEASON. 8 p.m., $12-$15. 21+. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039; www.wayfarercm.com.

MINISTRY. 7:30 p.m., $29.50, all ages. House of Blues at Anaheim GardenWalk, 400 W. Disney Way, Anaheim, (714) 778-2583; www.houseofblues.com/anaheim.

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What Is Love?

I'm a 33-year-old woman from Melbourne, Australia, dating a 24-year-old man. We've been dating for about eight months; it's exclusive and official. He's kind, sweet, caring and giving, and his penis is divine. The thing is, he confessed to me recently that he doesn't really "feel." The way he explained it is, the only emotions he feels are fear and anxiousness that he'll disappoint the people he cares about. He says he's never been in love. He said his text is the same way. The only times I see him really "feel" are when he's high, which he is semi-frequently. He uses MDMA, and he comes alive. He seems the way a "normal" person does when they're in love, but when he's sober it's like he's trying to mimic the things a person in love would say or do. I confessed I am falling in love with him recently and told him I wasn't saying this with any expectation of him feeling the same; I just wanted him to know. He responded that he cares for me a lot—but that's it. I'm now worried that he'll never love me. I don't want kids, so time isn't critical for me, but I don't want to be with someone who won't ever love me.

Lacking One Vaunted Emotion

You didn't use the F-word (*psychopath*) or the S-word (*sociopath*). LOVE, but both came to mind as I was reading your letter. Someone who isn't capable of *feeling*? Isn't that textbook F word/S-word stuff?

"The fear with someone who doesn't 'feel' is that they may be a psychopath or a sociopath, terms that are used interchangeably," said Jon Ronson, author of *The Psychopath Test: A Journey Through the Madness Industry*. "And lots of the items on the psychopath checklist relate to an inability to experience deep emotions—such as Shallow Affect, Lack of Empathy and Lack of Remorse. However, I have good news for LOVE! This line is the critical one. 'The only emotions he really feels are fear and anxiousness that he'll disappoint the people he cares about.' Psychopaths do *not* feel anxiety. In fact, my favorite thing a psychologist said to me about this was 'If you're worried you may be a psychopath, that means you aren't one.' Also, psychopaths don't care about disappointing loved ones! All those emotions that relate to an overactive amygdala—fear, remorse, guilt, regret, empathy—psychopaths don't feel them."

So your boyfriend's not a psychopath. Not that you asked. But, you know, just in case you were worried. Anyway...

My hunch is that your boyfriend's problem isn't an inability to feel love. LOVE, but an inability to recognize the feelings he's having as love. (Or potentially love, as it's only been eight months.) What is romantic love but a strong desire to be with someone? The urge to be sweet to them, to take care of them, to date them? Maybe he's just going through the motions with you—a conscious mimic-it-till-you-make-it strategy—or maybe the double whammy of a damaged dad and that toxic masculinity stuff sloshing around out there left him blocked. LOVE, or emotionally constipated. And while MDMA can definitely be abused—moderation in all things, kids, including moderation—the effect it has on him is a hopeful sign. MDMA is not an emotional hallucinogen; the drug has been used in couples counseling and to treat PTSD not because it makes us feel things that aren't there (in the way a hallucinogen makes us see things that aren't there), but because it allows genuine feelings to surface and, for a few hours, to be felt intensely. So he *can* feel love—he just has to learn how to tap into those feelings and/or recognize them without an assist from MDMA.

Jon had one last bit of advice for you, LOVE. "Marry him and his divine penis!"

I agree with Jon, of course, but a long, leisurely engagement is definitely in order. You've only been seeing this guy and his divine d*ck for eight months—don't propose to him for at least another year. LOVE, and make marriage conditional upon him seeing a shrink four times as often as he sees his MDMA dealer.

Follow Jon on Twitter @jonronson. Read all of his books (*So You've Been Publicly Shamed?* is urgently required reading for anyone who spends time online), and check out his amazing podcast, *The Butterfly Effect*. To access all things Jon Ronson, go to JonRonson.com.

SavageLove

» DAN SAVAGE

My boyfriend of 1.5 years shared (several months into dating) that he has a fantasy of having a threesome. I shared that I had also fantasized about this, but I never took my fantasies seriously. Right away he started sending me Craigslist posts from women and couples looking for casual sex partners. I told that I wasn't interested in doing anything for me. A few months later, we went on vacation and I said I wanted to get a massage. He found a place that did "sensual" couples massage. I wanted nothing to do with this. During sex, he talks about the idea of someone else being around. This does turn me on, and I like thinking about it when we are messing around. But I don't want to have any other partners. I'm like a mashup of Jessica Day, Leslie Knope and Liz Lemon, if that gives you an idea of how not-for-me this all is. When I say *no* to our idea, he comes up with another one. I would truly appreciate some advice.

Boyfriend Into Group Sex I'm Not

Short answer: Sexual compatibility is important. It's particularly important in a sexually exclusive relationship. You want a sexually exclusive relationship, your boyfriend doesn't want a sexually exclusive relationship—so you two aren't sexually compatible. BIGSIN, and you should break up.

Slightly longer answer: Your boyfriend did the right thing by laying his kink cards on the table early in the relationship—he's into threesomes, group sex and public sex—and you copped to having fantasies about threesomes, BIGSIN, but not a desire to experience one. He took that as an opening: Maybe if he could find the right person/couple/scenario/club, you would change your mind. Further fueling his false hopes: You get turned on when he talks about having "someone else around" when you two have sex. Now lots of people who very much enjoy threesomes and/or group sex were unsure or hesitant at first, but gave in to please (or shut up) a partner and wound up being glad they did. If you're certain you could never be one of those people—reluctant at first, but happy your partner pressed the issue—you need to shut this shit down. Liz Lemon style. Tell him no more dirty talking about this shit during sex, no more entertaining the idea at all. Being with you means giving up this fantasy. BIGSIN, and if he's not willing to give it up—and to shut up about it—then you'll have to break up.

I'm an 18-year-old woman who has been with my current boyfriend for a year but this last been an issue across all of my sexual relationships. In order to reach climax, I have to fantasize about kinky role-play-type situations. I don't think I want to actually act out the situations/rules because of the degrading/shameful feelings they dredge up, but the idea of other people doing them is so hot. This frustrates me because it takes me out of the moment with my partner. I'm literally thinking about other people during sex when I should be thinking about that! What can I do to be more in the moment?

Distracted Earnest Girlfriend Requires A Different Excitement

Actually, doing the kinky role-play-type things you "have to" fantasize about in order to come would help you feel more connected to your boyfriend—but to do that, DEGRADE, you need to stop kink-shaming yourself. So instead of thinking of those kinky role-play-type things as degrading or shameful, think of them as exciting and playful. Exciting because they excite you (duh), and playful because that's literally what kinky role-play-type things are: play. It's cops and robbers for grownups with your pants off. DEGRADE, but this game doesn't end when mom calls you in for dinner, it ends when you *come*. So long as you suppress your kinks—so long as you're in flight from the stuff that really arouses you—your boyfriend will never truly know you, and you'll never feel truly connected to him.

On the Lovecast (savagelovecast.com), a sexy toy review that will send you packing. Contact Dan at mail@savagelove.net, follow him on Twitter @FakeDanSavage, and visit www.ITMFA.org.

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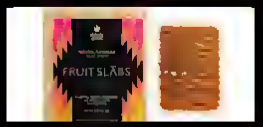

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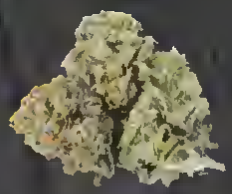

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Toke of the Week

» ROBERT FLORES

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Though vaping isn't for everyone, sales numbers for the cartridges are climbing, increasing 18 percent in California between 2015 and 2016. I'm sure the numbers will continue to rise as marijuana is legalized across the nation.

I'm an old-school toker, but once in a while, I pick up a vape cartridge to change things up a bit, as well as for the convenience and discretion. They come in different flavors and with THC or CBD. You can vape on the go or at a concert without anyone really noticing, and a CBD-loaded vape pen is handy for a quick hit to relax before bed without getting high.

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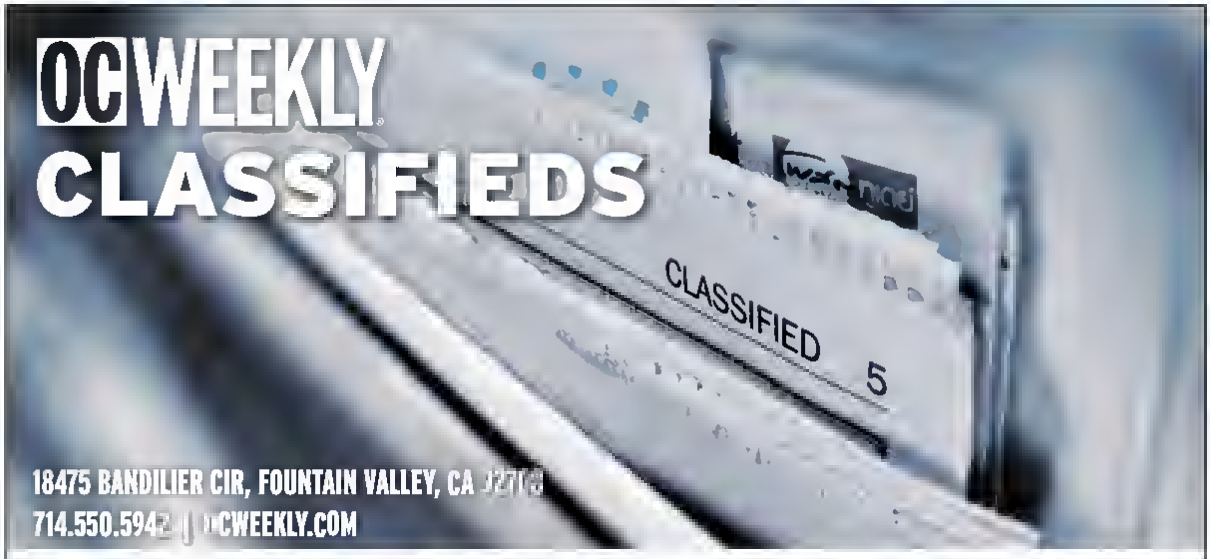

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EMPLOYMENT

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Prepare & perform compliance audits. Ensure compliances w/Federal, state, local reg. Req'd: Master of Laws or Legal Studies. Mail resume: Tomorrow Water 1225 N Patt St. Anaheim, CA 92801

Computer Systems Analysts / Software Developers
Analysis, Design, and Development of Software Applications using various software languages and tools. Positions available at Cypress, Culver City & Multiple Locations. Min Education: Bachelor Degree In Computer Science or Related Field of Education. Mail Resume to Millennium Global Technologies HR, 17901 Von Karman Ave Suite #600 Irvine CA 92614

Software Engineer III Kronos Incorporated Irvine, CA. Serve as a member of a Develop. team & assist in development of Fast moving customer centric web apps. Bachelor's degree (or equiv. foreign degree) reqd in Comp Sci, Electronics & Communication Enginlrng, Electrical Enginlrng, or related field & 5 years of exp. as a Software Developer. Review full job description & reqs & apply at "Careers" page at www.kronos.com under "Software Engineer III" in Irvine, CA (Req # 201702106). Interested candidates send resume to Google LLC, PO Box 26164 San Francisco, CA 94126 Attn: A. Johnson. Please reference job # below.

Software Engineer
Irvine, CA) Design, develop, modify & test software needed for various Google projects #161S 20452 Exp Incl: Java, Javascript, Objective-C or Python, ETL Pipelines, API dsgn, machine learning, data analysis, data base systems or SQL, performance optimization algorithms, data structures, or distrib sys & OO programming.

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University of California, Irvine. EXECUTIVE DIRECTOR OF DEVELOPMENT, CANCER PROGRAMS sought by University of California, Irvine in Orange, CA. Active management of major gift officers through monthly portfolio reviews, pipeline management, annual goal setting and performance review process. To apply for this position, visit us online at: jobs.uci.edu, click on Job Listings and search for job number 2018-0186. UCI is an EO/AA Employer.

Logistics Analyst: Collect and analyze data to determine costs of materials sourcing for annual resource planning. Analyze waste in oversees production costs, transportation costs and delivery process. Determine currency and cost fluctuation affects and provide management with reports updating inventory costs and gross profit. Ensure pricing structures adequately reflect logistics costing. Bachelor's Degree In Economics. Send ad & resume to Turquoise International Corp., 3329 Castor St., Santa Ana, CA 92704.

Waste Water Engineer (Riverside, CA) Prepare environmental water service documents, conduct engineering data management analysis, draft finished improvement plan & complete engineering plans. B.S. Civil Engineering, 6 months experience. University courses in Water Supply Engineering, PE License or Engineer-in-Training Certificate, and Autodesk Civil 3D. Resume to Mitch Adkinson, Adkison Engineers, Inc. 6879 Airport Dr. Riverside, CA 92504.

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Quality Assurance Lead, Software
Determine and Establish Quality Standards and Functionality of Proprietary Insurance Industry Software Application. Design and Develop Manual and Automated Test Cases. Perform Load Testing & Document Defects. Masters in Information Systems & Management. Send ad and Resume to Alliant Insurance Services, Inc., Attn: Lisa Kaucher, 1301 Dove St. Suite 200, Newport Beach, CA 92660.

Software Quality Assurance Analyst (Santa Ana, CA, client sites and may work from home) Design test strategies and test cases including test data and multiple test environments. Bachelor's Degree or equivalent In Computer Science or Engineering and 2 years of work experience required. Required skills: Process Audits (PCI, SSAE16, SOX), UAT, Black box testing, automation testing, performance testing, data modeling, reports testing. Mail resume to Morris and Willner Partners, Attn: HR, 201 E. Sandpointe Ave., Suite 200, Santa Ana, CA 92707.

Computer Systems Analysts / Software Developers Analysis, Design and Development of Software Applications using various software languages and tools. Positions available at Cypress, Culver City & Multiple Locations. Min Education: Bachelor Degree In Computer Science or Related Field of Education. Mail Resume to Millennium Global Technologies HR, 17901 Von Karman Ave Suite #600 Irvine, CA 92614.

Civil Project Engineer sought by National Engineering & Consulting Inc., Lake Forest, CA: responsible for structural engg projects. Will perform structural analysis & dsgns for various types of construction & building dsgns. Will prepare calcs & drawings under min supervision from Project Manager, etc. 10% domestic travel reqd to perform structural observation during the construction phase of projects & to attend plan check meetings. Reqs: Bachelor's for foreign equiv. degree in Civil Engg & 2 yrs of work exp in the job offd or as a Civil Engineer. Structural EIT, or rltd. Resume to Kelly.Stringham@nationaleng.com., Attn: Kelly Stringham. Hiring Mgr.

Accounting Clerk. Compute, classify, and record accounting data in ledgers. Reqd: Bachelor's in Accounting, Statistics or related. Mail Resume: Trend Notes, Inc. 188 Technology Dr. Suite D, Irvine, CA 92618. Interested candidates send resume to Google Inc., PO Box 26184 San Francisco, CA 94126 Attn: A. Johnson. Please reference job # below.

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For the Birds

Orange County was once the ostrich capital of the nation

BY TAYLOR HAMBY

There's something about central Orange County that attracts people to enter into bizarre enterprises involving animals and tourists. Yes, Walt Disney and his mouse are the most exemplary example, but the city has had a storied history filled with folks capitalizing on animalistic entertainment long before Disneyland took over. (In Anaheim, the Mouse owns you!)

Among the bird-brained business ventures was the county's ostrich-farm boom of the 1880s and 1890s, which started in Anaheim. In fact, Orange County was once deemed the "ostrich capital of the nation."

In the 1880s, ostrich feathers were at the height of ladies' fashion, the giant, billowy feathers often adorning the comically oversized, ornate hats of the day (and the bigger the plume the better, am-right, gals?). At the time, the only source of ostrich feathers for commercial use was South Africa, and they carried hefty price tags after big import taxes. In 1882, a group of enterprising local businessmen got wind that a group of about 50 of the odd birds had been smuggled from South Africa and were in San Francisco. Where one might see big-ass ornery birds, the investors saw dollar signs. $30,000 was raised to bring "the craziest chicken ranch in California" to the southland.

Twenty-two immigrant ostriches arrived via the noon train in spring of the following year to start a new life at the California Ostrich Co. in Anaheim. Intrigued locals flocked to the farm, spending 50 cents to get a good look at the thrilling fowl. The flightless birds reportedly stole and ate jewelry and hat pins that adorned the women in the crowds, which is tit for tat, if you think about it.

Ostriches, objectively, are kinda shitheads. They certainly are more temperamental than even the foulest-tempered chicken, not to mention taller than your average Joe and far stronger. (Fun fact: Johnny Cash recalls in his inventively titled autobiography *Cash: The Autobiography*, the time he "was almost killed by an ostrich." One of the cocks on his own exotic-animal farm in Tennessee was disgruntled after his mate died in a particularly cold winter and assaulted the Man In Black. The pain of the near-fatal attack got Cash re-hooked on painkillers.)

The farmers in Anaheim quickly learned, to their surprise, that the birds don't like their feathers being plucked. They can also kick like a mule and peck you to death. To combat this, one lucky guy would put a sack over the ostrich's head and hold it tight while another hapless boob plucked the plumes. The birds' aggression wasn't reserved for the pickers, though; they reportedly pecked one another to death, too.

Despite the perils of ostrich farming, four other such farms sprang up in the county, including one in Fullerton and Santa Ana. The California Ostrich Co. sold hatchlings for $450 a pop, and the industry grew across the Southwest, from Anaheim to Arizona.

In 1896, W.A. "Billy" Frantz of Anaheim had the bright idea to begin racing the beasts. He took two relatively tamer birds, named Napoleon and Bonaparte, and trained them to pull a cart. He then took them to the Santa Ana Race Track, where they would give even the ponies a run for their money. From Santa Ana, ostrich racing took flight, and Frantz showed off his running birds at fairs and circuses. (Anyone looking for the thrill of spectating an ostrich race can witness them the weekend after Labor Day every year in the genuine Old West town of Virginia City, where they've been running for the past 58 years.)

One day, Napoleon did what ostriches do, and he delivered a near-fatal kick to Frantz during a feeding. Frantz realized this ostrich-wrangling bit was for the birds and sold off his flock and racing team, keeping only two birds. He settled into the nice, respectable life of an orange farmer. At least oranges won't kill ya, right?

The two remaining ostriches were later found dead, reportedly after choking on oranges. So it goes.

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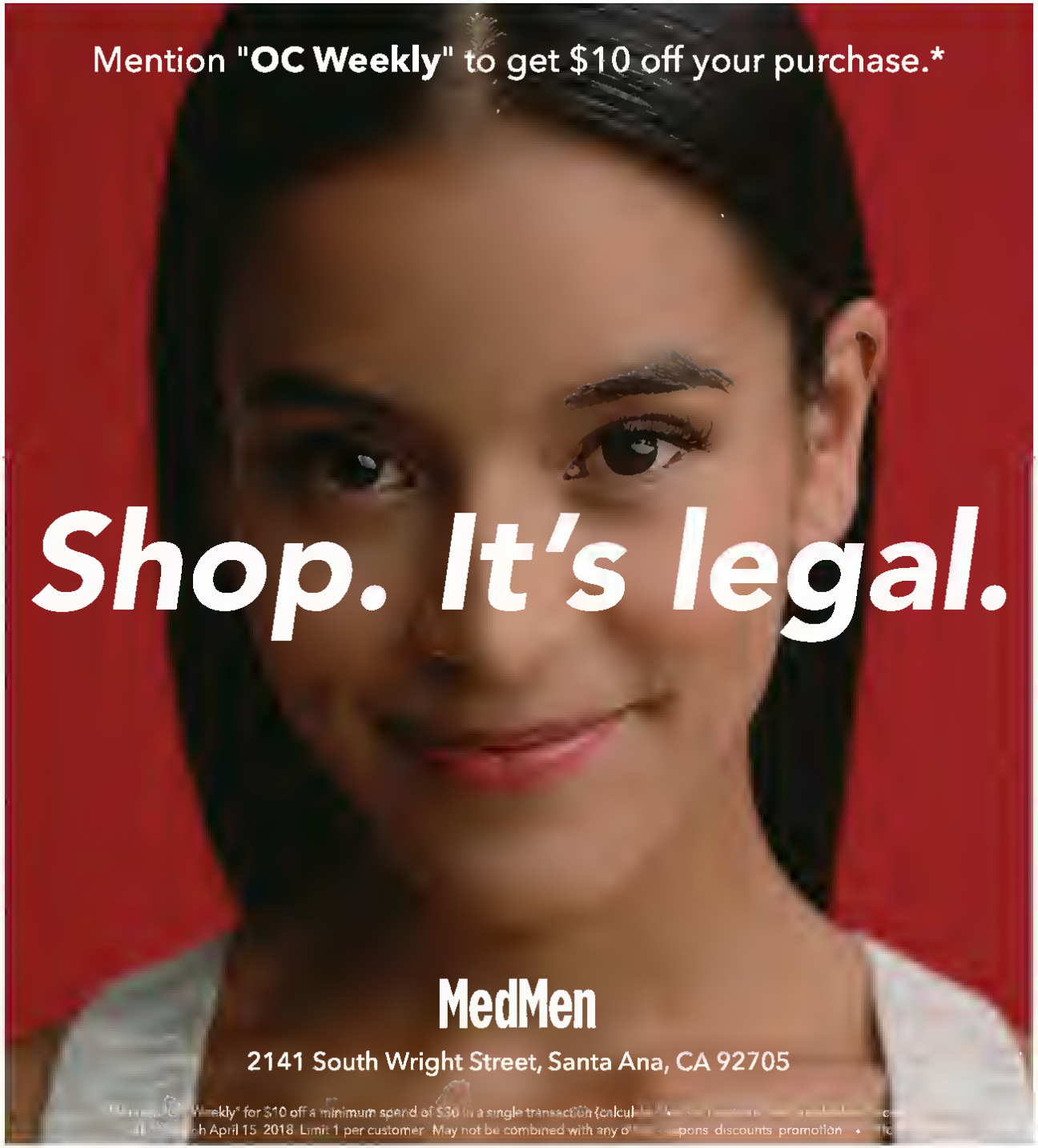
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